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PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

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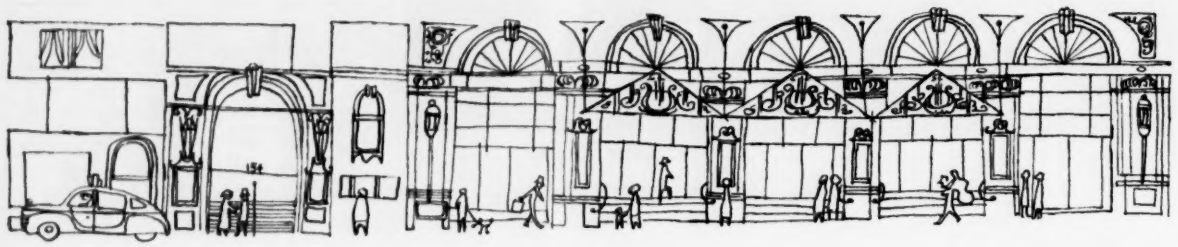
Seventy-fourth Year
June, 1954

ALONG 57th STREET



■ Seems to be Personal Representative Day on 57th Street. As we thump this out, torrents of rain cascade down the street, and from our window we see, one after the other, three of musicdom's leading PRs splashing through the flood. First **Lee Bond** of the Rasponi office drifted by, and then **Constance Hope** (she seems near-mended after the long convalescence from her freak fall), and then **John Hershberger** of the Muriel Francis office. Where could they be going? Perhaps a party of some sort, for this is the season for going away festivities. Paradoxically we went, some afternoons ago, to a coming in party. That one was for the debut of **Ann Hutchinson's** tome, "Labanotation." New Directions and the City Center Ballet sponsored the fête: refreshments were ambrosial. We chatted with Miss Labanotarion herself, Ann Hutchinson, and with **Lydia Joel** who edits *Dance* Magazine, and with **Maria Tallchief,** and with **Phil Bloom,** and with **Lincoln Kirsten,** and with dozens of others. It was an excellent party.

■ Little note from a kind little friend: "Young soprano **Carolyn Long,** who has sung over 600 concerts for Community and appeared in New York only twice—once with the Philadelphia and once with the Gershwin Orchestra—has done what very few people have the courage to do. She is interrupting a lucrative career to study opera for one year in Italy. She feels it necessary, and that the gamble will be worth it. Feels she can't go along forever without branching out . . . kept too busy on the road for Columbia the last five years. She says that it's now or never, and she wouldn't be able to take the time and concentrate here. Gossip says its a really fine lyric soprano voice with a particular leaning toward Puccini and Verdi. . . ."

■ On May 12th we received the following formal confirmation of a little scoop which we carried some weeks ago:

"FROM: MARGARET CARSON RUFF
"*FOR RELEASE: THURSDAY, MAY 13TH*

"Rudolf Bing regrets to announce that Margaret Carson, of Carson-Ruff Associates, who has been the Press Director of the Metropolitan Opera for the past ten years, has resigned as of June 1st.

"Mr. Francis Robinson, one of the assistant managers, will assume her duties."

Kind of gives a cold chill where one usually gets a cold chill. We, too, would appreciate writing our own obituary, but Miss Carson's little notice is, indeed, a bleak comment on a decade of vigorous service.

■ News item caught our eye (why does one say eye in this context? Why not eyes?) some mornings ago. It told all about stage mommas who have a little club, and in that little club have a happy time at the Henry Hudson—what with sketches and chorus line routines, etc., etc. So that made us wonder why opera mommas did not get together and form a little club. Especially eligible would be: Maters **Siepi, Peters, Merrill, Hines, Warner, Munsel, Rounseville, Pons.** We hear that **Risë Stevens'** momma baby sits for her: so maybe she is eligible also. Just an idea to create amity along 57th Street. . . . And now we have a baby crime wave. Who made off with **Lauritz Melchior's** medals? What dastard or what jealous tenor? Ubiquitous was enormously impressed at the valuation of these tokens of esteem. We understand that Melchior's medals are valued at $25,000: that's a lot of medals. But who deserved them more? . . . Seems that **Whittemore and Lowe** have a scoop. They have the rights, for next season, on **Quincy Porter's** "Concerto for Two Pianos." That's the opus which Louisville commissioned, and it is also 1954's Pulitzer Prize winner. More power to Whittemore and Lowe. . . . Congratulations to **Lennie Bernstein** on the magnificent score which he composed for Columbia Pictures' "On the Waterfront." This is a most original score functioning as a movie score ideally should. It underlines the emotional action, points it up, and sometimes serves as dialogue. The picture is brutally realistic. **Brando** is unique in it, and it introduces a newcomer, **Eva Maria Saint,** who doubtlessly will become a star. And that reminds us: watch **Carol Haney** in "Pajama Game." She also will become a star. This girl's a very funny girl in a very happy elegant way. She dances, sings, quips, and has a star future. When she is on the stage, you do not watch anyone else.

■ From the mailbag: "A certain table reserved in the Barbizon Plaza's Continental Café for **Steinways** (the family, I mean) is frequently the focus of attention because of the colorful hosts and the notables who lunch gaily during the noon hour while the Steinway carillon sounds out overhead. Glimpsed recently, with John and Mrs. Theodore, was **Eleanor Roosevelt,** chatting vivaciously and looking far more handsome in her smart, dark purple outfit than in the blouse and coat-suit of earlier days. She manages to appear both regal and happy. . . ." (Ubiquitous is delighted that Mrs. R. looks so good. Does she also use a Steinway when she concertizes?) "This week our roving eye encountered 'Uncle Billy' Steinway presiding over a group which included **H. Arthur Brown,** director of the Tulsa (Okla.) Symphony Orchestra, come East with his lovely Jotine for a check of music and musicians." (Ubiquitous thinks this last a little confusing but since we never, never tamper with notes sent for "Along 57th Street," dear readers will have to puzzle it all out for themselves.)

■ Good luck to: **Ruth St. Denis** who will be touring the strawhats with "The Madwoman of Chaillot." Miss Ruth is way up there in the seventies, but who can believe it when she dances onto a stage? . . . Good luck to **Paul Nordoff, Robert Muczynski, Leo Sowerby, Howard Swanson, John Vincent, Sir Arthur Bliss, Felix Borowski, Roberto Caamano, Chou Wen-chung, Bernard Reichal, Hilding Rosenberg, Alexandre Tansman.** Each one is getting $1,200 from the Louisville Philharmonic Society, for each one has been commissioned to write a work for the Orchestra's Saturday Matinee series.

UBIQUITOUS

LETTERS TO THE EDITOR

Ernst Toch answers his critics and enlarges upon the views expressed in his controversial article "The Teaching of Music Composition Is Futile" (Musical Courier, *March 1*).

DEAR EDITOR: An interview cannot be regarded as equivalent to an essay by the interviewed person. Statements made in spontaneous, temperamental, and uncoordinated conversation, when taken out from the wider context in which they belong, can easily act in a peculiarly obscuring, even distorting way. Fragmentary utterances touching upon subjects, without in any way rounding them out, are most unsatisfactory to all who have those subjects at heart. Viewed from these grounds I could sympathize with most arguments raised by my disputants. I could not, however, take the same position with regard to one of my colleagues who, by misquoting me repeatedly, put me in the wrong.

The discussion has taken too many ramifications for me to cope with it within a limited space. All I may perhaps be able to do is to define some of my concepts and to trace them back from where they originated.

My striving as a teacher was passionate and sincere. I had a number of passionate, sincere, and gifted students; some of them may have felt that I helped them along, some of them were grateful. But in the end I came to see that *you cannot make a composer out of somebody who would not be a composer without you.* Or, as Schönberg put it: "Lernen kann man nur, was man schon kann." (You can learn only what you already know.)

Music, often pertinently compared to a language, has indeed all the traits of a language, accumulated by traditional usage, understood by the people whose medium it is, cultivated by the live process of participation, handed down from one generation to the next. It is a vast, intricate construction, like any language of our culture. There is in it the equivalent of grammar, syntax, spelling, and the usage of a fluctuating vocabulary. In order to bring linguistic processes into consciousness, to penetrate into a language intimately, to sharpen the sense for its precision, to open it up to its full scope, teachers are certainly and badly needed, the best of whom are just good enough. The musician of any field should be given the insight into the whole material, as is now attempted in the teaching program of the Juilliard School of Music. Those interested in composition should be afforded opportunity under the best possible expert guidance. Just as the student of literature, if he wishes to try his hand at poetry, the novel, the drama, would benefit by similar encouragement. It will help to discipline both of them concerning the problems involved. Nonetheless, it will not make them either poets or composers. Therefore, let us be honest and make it clear to the students what they can *not*, at least not necessarily, expect to reach by studies. Make them aware of the fact once and for ever: knowledge can at best be a great help for natural talent, but can never produce it.

It is known that Brahms entertained a great and genuine admiration for Johann Strauss, the "Waltz King." What could be in the primitive tum-ta-ta, um-ta-ta mechanism of this colleague from the popular field which could attract a protagonist of the highest technical refinement and subtlety? He sensed that what was going on in the um-ta-ta sprang from pure creative forces. He sensed that these single floating lines were not the product of knowledge, but that they were (if we may put it this way) written with blood, not ink. Yet, Johann Strauss appears a composer of technical refinement when compared to Stephen Foster, who contented himself with unaccompanied melodies. The sophisticated counterpart of Foster is the genial George Gershwin. Both of these American composers were brimming with "originality," and are in my opinion so far the truest exponents of genuine American music, though—or because—not prompted to its creation by any national contest or commission but by the dictation of the blood.

If I said in my interview "we all know that writing in 12 tones reveals as much or as little about quality as writing in major or minor modes did in former times," I likewise meant to say that the dividing line does not go between 12-tone or no 12-tone music, but between writing with ink or blood. I would dare to say that from this tenet the whole discussion could be cleared up. The generative power from the innermost self, its resistance to commandeering and force, with all its indisputable properties, equally essential in kindling a song or a symphony or any music destined to live—this is the noteworthy direction for observation and orientation.

Instead, we witness a monstrous overrating, if not to say worship, of everything pertaining to the external features of appearance, in creation as well as in evaluation, a disproportionate signification of the insignificant, a wanton perversion of the material and the immaterial. One of our poets said it in words more beautiful than I could ever find: "The whole purport of literature is the human heart. Style is but the faintly contemptible vessel in which the bitter liquid is recommended to the world." (Thornton Wilder: *The Bridge of San Luis Rey*).

By contrast, I remember a few incidents of the past of which the following stand out. About 30 years ago a very successful, widely concertizing virtuoso approached me: "I want to commission you to write a sonata for me. I promise to play it in all my concerts. There is one condition, though: *nobody must understand one measure of it.*" Some time later, one of my publishers wanted me to write for him a piece, strongly emphasizing his only specification: "It must be *impudent.*"

Is it conceivable that such requests could have been made at any other period? Do they not reveal in a flash where we stand? Is that what shaped literature through the ages? The fact that commercialism was at the bottom of these occurrences indicates all the more how deep the trend goes. It is at the same time an indication of the degree of insincerity and pretense which pervades the scene.

I realize that we are not facing here a merely musical phenomenon, but one which conforms with the far-reaching de-spiritualization of our age. I certainly do not identify it with the total aspect of contemporary music, the outstanding manifestations of which were never lost on me. But I am deeply concerned that music remain this most sensitive, unique instrument of human documentation as it has been handed down to us.

I do not consider it defeatism to take stock of the situation of one's time, as little as it would be defeatism to view the status of one's country in all sincerity. I did not set out to criticize—this is not my field—but I have no reason not to say what I think when I am asked. If the result is criticism, be it so. Criticism, when in communion with living tendencies, can at times avail more than controversy. If what we feel confirms a sense of truth in others it may advance this truth.

Does the work of art itself not rest on similar interrelations between men? Scientific work evolves in the detachment of laboratory and library. Art, on the contrary, unfolds in the view of the people and draws them into its orbit. That people react to it is paramount to the fate of art. If art resorts to prescription and formula, this art, no matter how long it is offered the people, will be rejected; not because such art *contains* something unwanted by the people (some new stylistic hurdle, "the faintly contemptible vessel"—to this they adjust themselves in the course of time), but because it *lacks* something the people cannot dispense with ("the notation of the heart"—to this lack they will never

(Continued on page 45)

Alfred Wallenstein

EVOLUTION OF A "WUNDERKIND"

By C. SHARPLESS HICKMAN

LOS ANGELES, where he has headed the Philharmonic Orchestra for 11 of its 35 seasons, still has the habit of thinking of Alfred Wallenstein as the "Wonder Boy Cellist" who became the "young American conductor." Though this may be understandable, it is unfair and misleading.

It is understandable because it was in Los Angeles that he studied the cello, and from there, at the age of 15, that he embarked on a transcontinental tour as the "Wonder Boy Cellist." It is understandable because, after touring, playing with the San Francisco Symphony under Alfred Hertz, and touring South America with Anna Pavlowa, he returned to become the youngest member, in the initial 1919-20 season, of the orchestra he now conducts. And it is understandable because, when he returned there in 1943 to assume the Philharmonic podium, though he was 45, he was still a conductor whose qualities, save for a very few guest appearances, were little known to Los Angeles patrons who still thought of him as a "wunderkind."

But it is unfair and misleading because, at 55, Wallenstein is a conductor whose interpretative maturity is now matching the extraordinary vitality and discipline of his command and the eclecticism of his programming.

Born in Chicago in 1898, he was reared and taught in the German tradition—a tradition continued by his orchestral work as cellist under Hertz in San Francisco, Rothwell in Los Angeles, and as first cellist for Stock in Chicago. One of the very few conductors who was really a top-flight soloist on his instrument, he met the obverse to that tradition in the seven years he spent as first cellist under Toscanini with the N. Y. Philharmonic-Symphony from 1929 to 1936. To Toscanini's interest he owes his career as a conductor.

The catholicity of Wallenstein's musical taste has never been better illustrated than by the decade he spent as music director of New York's radio station WOR. Among his achievements during that period were performances of the Bach cantatas, sung on the Sundays for which they were composed; the entire cycle of Mozart piano concerti; and an American opera festival which presented seven operas by American contemporary composers. These and similar services won for him the noted Peabody award in 1942 for "pioneering in a quet way for good music and encouraging and originating various unique broadcasts," and five awards from the National Federation of Women's Clubs.

The stress on modern music which has been reflected by his Los Angeles Philharmonic Orchestra programs and guest appearances at Hollywood Bowl and with the Cleveland, Philadelphia, N.B.C., Montreal, Chicago, and Mexico City symphonies, in 1947 brought him the Alice M. Ditson Award for distinguished service to American music.

A program-by-program survey of his Philharmonic concerts for the past eleven years confirms the fact that few conductors in this country can equal, and perhaps only one or two slightly surpass his long-term record for the presentation of important major-length contemporary works.

In the typical 17-pair 1948-49 season, excepting works led by guest conductors and omitting "standard" moderns such as Stravinsky, Strauss, Ravel, Shostakovich, etc., one finds listed the Copland and Honegger Third symphonies; the Cowell and Diamond Fourth symphonies; Bartok's Concerto for Orchestra, Violin Concerto, and Third Piano Concerto; Hindemith's Violin Concerto; Britten's First Piano Concerto; and Prokofieff's First Violin Concerto.

This past season there was Honegger's "Pastorale d'Été," Hindemith's "Die Harmonie der Welt," Harris' Third and Piston's Fourth Symphonies; Mennin's Concertato for Orchestra; Copland's "Quiet City." Von Einem's Capriccio for Orchestra; extensive excerpts from Berg's *Wozzeck;* Dello Joio's "Epigraph," and the world premiere of Ernst Krenek's Cello Concerto.

Such factual evidences of consideration for contemporary music negate the misconceptions arising from his unamplified answers to a questionnaire on modern works recently published in another magazine.

The isolation which too often grips the west-coast artist, and which has operated too long in Wallenstein's case, has recently been lifted by his guest-conducting assignments in Berlin (RIAS Orch.), Barcelona (Symphony Orch.), Paris (Concerts Colonne), Glyndebourne (Mozart's *Abduction*), London (B.B.C. Orch.), Edinburgh (Stravinsky's *The Rake's Progress*), and Holland (S.N.R. Orch.). This summer's plans include leading the Chicago Symphony at Ravinia, and Beethoven's "Missa Solemnis" at Hollywood Bowl. Under his ministrations the Los Angeles Philharmonic, long limited in recordings to its RCA-Victor listings as the Hollywood Bowl Orchestra, is now recording under its own name for Decca and RCA-Victor, including among the latter's releases magnificent performances in support of Artur Rubinstein and Jascha Heifetz.

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

CARNEGIE HALL

"Pop" Concert (opening night), May 7, E—If "Pop" concert means substandard performances of music for the most part not written for concert purposes, if it means soloists who could not do their best because of extraneous circumstances, then this opening night was a success. Sponsored by Parfums Corday, and conducted by its musical director-conductor D'Artega, the 60 men of the orchestra went through a bill which opened with Offenbach's "Orpheus in the Underworld" Overture. The Glee Club of Fairfield University (Simon Harak, director) then offered some popular choral numbers in a well-disciplined if not especially mellifluous delineation. Soloists were featured next—Jeannette LaBianca (coloratura soprano) and Jack Russell (baritone) —each presenting two compositions and an encore. With a rather rough and loud accompaniment, and voices which were too small for the wide expanse of the hall, the two artists were not heard to their best advantage. The local premiere of "Perfume Set to Music" (sic!) by Harry Revel followed as *pièce de résistance*. Lyrics by H. Storfer, orchestration by d'Artega, the composition is a sequence of partly sung and partly danced salon pieces, in which Richard Harvey was the vocal soloist, and Marie-Jeanne (Monte Carlo Ballet), Charles Laskey, and Victor Duntiere did the ballet chores (choreography by William Dollar). Here also the stage arrangements restricted the dancers from really putting their best foot forward. But this is a minority report, for the audience clapped vociferously. We contend this was not Tops Pops.

> ("Perfume Set to Music") *The music itself sounded like the background to a motion picture trailer.*
> H. C. S., N. Y. TIMES

> *. . . in every aspect on a level so low that even veteran light-music enthusiasts inured to descents into the commonplace found themselves appalled.*
> J. S. H., N. Y. HERALD-TRIBUNE

"Boris Godounoff," featuring **Paul Prokopieni,** bass, May 9, A—Assisted by two pianists and eight singers, who doubled as both soloists and choristers, Prokopieni's full sonorous voice, in spite of occasional signs of strain, proved to be most colorful and dramatic. The other soloists were competent, and tenor Andre Bielecki was in especially good form.

This concert version of "Boris" was a collection of excerpts rather than a complete opera. It was a joy to hear it sung in the original Russian, which added greatly to the work's native character. The performance in general could hardly be called finished, but its merits were sufficient enough to validate its existence. W. C. H.

TOWN HALL

Branscombe Chorale, May 6, E—Conducted by Gena Branscombe, the Branscombe Chorale gave its 20th annual spring concert. To celebrate the occasion and the meritorious founder of the organization, the program listed quite a few original compositions and choral arrangements by Gena Branscombe. There were two first performances—"Old Woman Rain," a choral song, and "Hopak," an arrangement from Moussorgsky's "The Fair at Sorochinsk." Like the rest of the program, they were sung with fine choral discipline.

Soloist Donald Johnston (baritone), with Lowell Farr assisting at the piano, contributed two groups of solo songs. Ruth Harsha (pianist) and Milford Snell (organist) accompanied the Chorale. Miss Branscombe was the recipient of warm demonstrations of admiration throughout the evening. W. N. T.

Marymount College Glee Club, May 7, E—The Marymount College Glee Club of Tarrytown, N. Y., conducted by Hugh Ross, gave its annual concert on the evening of May 7. The program included choral works by Palestrina, Brahms, Schubert, Schumann, Rachmaninoff, Arthur Foote, Gardner Read, and James Rogers.

The large chorus, and exceedingly attractive looking ensemble of young women in white gowns, sang earnestly and smoothly, generally with good tonal balance and sweet quality. But there were frequent occasions during the evening when one wished for more evidence of dynamic contrast and phrase coloring, coupled with a higher degree of spontaneous projection. Eleanor Nalls (soprano) and Catherine Frantzis (contralto) were heard in an effective rendition of Britten's Two

Ballads. The outstanding and particularly impressive feature on the program was the choral arrangements by Sir Ernest MacMillan of "Six Bergerettes from Lower Canada," sung by the chorus and ten young vocal soloists, accompanied by oboe, viol, and cello. This music was especially well suited to the singers. Robert Henry was at the piano for the glee club, and Lucille Lawrence was the harpist. L. C.

Grace Gimpel, pianist, May 9, A—Miss Gimpel played a conservative program, of which the first half listed Bach-Busoni's Choral Prelude "Ich ruf' zu Dir Herr," Bach's French Suite in E Major, Beethoven's Sonata in D Minor (Op. 31), and Mozart's Sonata in B-flat Major (K. 333). The youthful pianist must have put much work into the preparation of this demanding program, and it would be a pleasure to report that her efforts were well rewarded. This unfortunately was not so. Her renditions of the classical masterpieces were strictly on the "good" student level. Her tone, which is colorless and invariable, made for rather drab interpretations having little stylistic awareness. This was even more noticeable in the impressionistic numbers opening the second half—a Sonatina by Guarnieri, and two pieces from Ravel's "Le Tombeau du Couperin." Two selections by Chopin closed the program. H. W. L.

Except in the slow movement of the Mozart sonata, Miss Gimpel's playing was accurate. Her tone, though lacking richness and variety of color, was agreeable enough, especially in soft, rapid passage work. But there was little sense of style in her playing, which from the standpoint of interpretation was immature, as well as wanting in imagination, poetry or intensity. N. S., N. Y. TIMES

There are some highly commendable aspects to the young pianist's playing, among them a fastidious control of dynamics and tonal quality, and a feeling for the internal tensions of certain musical styles.
L. T., N. Y. HERALD-TRIBUNE

Helen Breneman, soprano, and **Raphael Grossman,** baritone, May 9, A—A joint recital can be either a delightful treat or a gruelling experience. Happily, we can report that this particular program was definitely in the former category. Three duet excerpts from Mozart operas opened the recital. Miss Breneman offered a series of Marx songs and the Biblical Songs of Dvorak. Mr. Grossman delivered a group of Hebrew settings by Silver, Bloch, and Milhaud, and "Dover Beach" by Barber, concluding with a group of French songs by Chausson and Duparc. The closing section featured a concert version of Menotti's popular one-act opera "The Telephone." Both soloists displayed excellent musical taste, fine diction, and good voice production. Although neither artist's voice is great, their combined efforts, along with the firm piano support of Brooks Smith, gave us an afternoon of above-average quality in performance and listening pleasure. W. L. F.

Miss Breneman made the more favorable impression. Her voice was of attractive quality, and it was produced with a minimum of strain. There was, however, a placid quality to her interpretations that indicated a lack of temperament. Mr. Grossman sang tastefully, making the most of a limited, dry-sounding voice.
H. C. S., N. Y. TIMES

Neither Miss Breneman nor Mr. Grossman, are, at the present stage of their growth, fully matured interpreters or singers. Miss Breneman has a basically pleasant voice that waivers a bit at the top and is generally uncolored and insecure. . . . Mr. Grossman's baritone is small in size and throughout its range somewhat dry and unresonant.
J. S. H., N. Y. HERALD-TRIBUNE

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Composers of Today, May 10, E—Rosalyn Tureck's idea of bringing together at intimate concerts contemporary composers and their audiences, to have them make personal contact and exchange ideas, has taken root. Composers of Today, Inc., a Society devoted to just this purpose, is the realization of the idea. Before a crowded auditorium in Town Hall's Green Room (which is the contribution of Town Hall to the cause), the last of three concerts took place on May 10. All the performers contributed their services. Played by Appleton and Field, Wallingford Riegger's Variations for Two Pianos (Op. 54A) (1953) received what seemed an authoritative interpretation. Nevertheless, the piece appeared anemic and more admirable for the technical skill in the writing than for its actual musical content. Two scenes from William Flanagan's opera "Bertleby" (libretto by James Hinton, Jr., based on a story by Melville) followed. Baritones Calvin Dash, Gordon Myers, John Fleming, and tenors Robert Price, Morton Shames, and John Forster (boy soprano) participated in the rather difficult task of giving an inkling in two short excerpts of what this five-scene opera is about. This reporter could not draw any conclusion as to the merits of the work, especially since it was played on one piano by Kurt Soffer, who could of course give no idea of the orchestral sound. The impression was therefore, rather pale and insignificant.

Three pieces for piano, clarinet, and violin, as played by Leonid Hambro, Eric Simon, and Isidore Cohen, closed the program: Ives' Largo, Bartok's "Contrasts," and Milhaud's Suite (1936).

Composers heard in previous concerts were Rolf Liebermann, Josef Alexander, Hugo Weisgall, Leo Smit, Stravinsky, Alexei Haieff, William Schuman, and samples of Music on Tape (Musique Concrete, Elektronische Musik, and Electronic Music).
H. W. L.

("Bartleby") . . . *it is safe to assume that the original would seem better than the scenes seemed last night.* (Riegger's "Variations") . . . *moments of rhythmic interest, but there hardly seemed enough substance to sustain its thirteen-minute length.*
R. P., N. Y. HERALD-TRIBUNE

Frantz Casseus, guitarist, May 10, E—The self-taught Haitian guitarist, Frantz Casseus, made his Town Hall recital bow. Mr. Casseus, who also built his instrument, was the first to introduce the classic guitar to Haiti. The program consisted of works by De Visee, Handel, Bach, Scarlatti, Sors, Torroba, de Falla, and the first performance of the artist's own Haitian Suite. It is a feather in Mr. Casseus' cap that his interpretative conceptions came across, for his technique was rather weak. He also strayed from the pitch quite often and offered many inconsistencies of tempi. Nevertheless, Mr. Casseus' genuinely musical approach was most advantageously displayed in his own work, which was tailored to his personal technical limitations.
M. D. L.

The standard of Mr. Casseus' playing was unfortunately not so lofty as his intentions . . . rhythmic uncertainty and consistently faulty intonation . . . hampered by lack of mechanical skill.
J. B., N. Y. TIMES

. . . suffered from rhythmic irregularities brought about by Mr. Casseus' inability to cope with the music's difficulties of finger, and even in works guided by folkloristic patterns, his playing was not notable for its clarity or assurance.
J. S. H., N. Y. HERALD-TRIBUNE

The Dessoff Choirs, May 11, E—At this annual concert The Dessoff Choirs, under the sympathetic and musicianly direction of Paul Boepple, kept to their customary standard of presenting seldom-heard masterpieces of music. The evening was devoted to compositions, sung *a cappella*, of the 16th-Century Claude le Jeune, a contemporary of Palestrina, and the 16th-17th-Century composer François Couperin.

The grey-gowned Choir sang in well integrated fashion, a warmth of tonal quality and coloring, and with a definite adherence to pitch and dictional requirements at all times. The program included le Jeune's quietly flowing "Octonaires de la Vanité et Inconstance du Monde," the madrigal "Quell Eau, Quel Air," and the "Loué-tous ce Lieu Qui Est Dous" (Psalm 136). Paul Boepple at the harpsichord and George Finckel, cellist, played the "Pièces en Concourt" by Couperin in fine, sensitive fashion, and later provided the instrumental accompaniment for the tenor Leslie Chabay. Mr. Chabay, impressive as an interpreter and with suave, finished vocalism and style, was the soloist in Couperin's "Premiere Leçon de Ténèbres," which is based on the Lamentations of Jeremiah, a work of smooth, sustained phrasing, and of great emotional depths.

This evening of excellent vocal and instrumental music was under the sponsorship of Pierre Donzelot, Director General, Ministry of Education, France, Permanent Representative of the French Universities of the United States.
L. C.

("Octonaires") . . . *one would be hard put to remember any musical renunciation of the world that was so ethereal and delicate in its effect.* ("Quell'Eau, Quel Air" *and* Psalm 136). *The former had . . . turbulence in it, but not much; and the latter setting brought to the famous psalm a folk-song quality that was totally endearing.*
R. P., N. Y. TIMES

The Paulist Choir, May 13, E—The Paulist Choir, consisting of 35 boys and 20 men, founded by Father William J. Finn in Chicago in 1904, celebrated its 50th anniversary by way of a noteworthy concert in New York on

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the above date. Father Finn, now 72 years old, conducted the chorus in two of his works in remarkable fashion and with highly successful results. The major portion of the program was conducted by his successor since 1940, Father Joseph R. Foley.

The Choristers presented, among others, works by Palestrina, Handel, Bach, Victoria, Schuetky, Tchaikovsky, and Delamarter. First performances of Frank Campbell-Watson's "Jubilate Deo" and the well-written "All in the April Evening" were also heard. John Monohan, boy soprano, was the soloist in Dubois' "All Ye People" and the "Vittoria" of Carissimi. From the choral standpoint, the voices of men and boys were clear and well blended, and in the majority of instances the parts were effectively balanced. Interpretatively, the chorus became more fluent and expressive as the evening progressed; at all times the clarity of diction was notable.

L. C.

Interracial Fellowship Chorus, May 16, E—The Interracial Fellowship Chorus, founded in 1943, has as its purpose the promotion of better understanding among people from the City's various racial groups. Its achievements are remarkable in view of the fact that the chorus holds no auditions, and that anyone interested in music and willing to work is welcome to join. Nevertheless, the high musical standards of Harold Aks, the group's conductor, have not been compromised. As part of its ten-year program of performing all the Haydn masses, the Chorus presented the first complete New York reading of the Haydn "St. Cecilia" Mass. The program opened with Beethoven's Choral Fantasia (Op. 80), with David Labovitz, the group's accompanist, as piano soloist. Assisted by the Interracial Orchestra, the vocal soloists included Yvonne Cianella (soprano), Betty Allen (alto), Walter Carringer (tenor), Eugene Brice (bass), Velia Torres (soprano), and Stephen Lind (baritone). The Mass is a gloriously bright work. It is melodically fluid, often greatly inspired, and the ensemble performed with fervent exuberance, without losing sight of detail. Among the soloists the soprano, Yvonne Cianella, excelled; however, the others also performed with skill and taste. The chamber orchestra responded enthusiastically to Mr. Aks' musical vitality.

. . . the full-throated enthusiasm of the choir was what brought so much vigor and life to the mass.

R. P., N. Y. TIMES

Judging by this performance, it can be lauded without the need of making any allowances; Mr. Aks can also be acclaimed for a program policy which does not make musical concessions. . . . This was firm-toned confident singing, there was no fuzziness or blurring of inner parts in florid or fugal passages, or at other times.

F. D. P., N. Y. HERALD-TRIBUNE

CARNEGIE RECITAL HALL

Faya Kiseleva, soprano, May 4, E—Faya Kiseleva gave a song recital assisted by Lida Brodenova (soprano) and Alexis Tcherkassky (baritone). Oddly enough, the vocalists shared many faults in common: faulty intonation, lack of technical control, and superficial interpretation were among the most glaring. The program included works of Haydn, Mozart, Handel, Grieg, Debussy, Rimsky-Korsakov, Tchaikovsky, Rachmaninoff, and Gretchaninov. Reuven Rosakoff was at the piano.

M. D. L.

Lucila Montoya, soprano, May 6, E—A recital, unusual for its variety in programming and sincerity of delivery, was presented by soprano Lucila Montoya. Possessing a voice of rich beauty in the middle and lower registers, the artist found her happiest mediums in the Schumann cycle "Frauenliebe

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und Leben," the group of contemporary Mexican songs, and, finally, the very melismatic Jewish pieces by Chajes, Rappaport, and a traditional Chassidic chant arranged by Bliss. Difficulties of production and projection beset her in the selections requiring facility in the upper ranges, e.g. "Ach ich fuhl'es" from "The Magic Flute," and "Ich folge Dir" from Bach's St. John Passion. Commendable, however, was Miss Montoya's clarity of diction and emotional interpretations in all she essayed. Supporting artist, pianist Maria Kotwoska, assured the success of the evening with her sensitive accompaniments. W. L. F.

It was not until after the intermission . . . that Lucila Montoya began to sing with ease and flexibility that she previously had only hinted at . . . with standard works by Bach, Mozart, Mendelssohn, Schumann and Debussy . . . her voice was attractively colored, of good size, and occasionally produced with a lovely floating quality . . . with three songs by Salvador Moreno . . . Miss Montoya's work suddenly took on character and spontaneity. H. C. S., N. Y. TIMES

Miss Montoya has a beautiful voice, clear and pure in its top-most register, rich and transparent in its lowest tones, and spanning a considerable range. The expressive and technical potential has not yet been fully realized, however, and the singer lacks the shade of technical security and interpretative freedom that would make her performance truly compelling. L. T., N. Y. HERALD-TRIBUNE

Harry Mayer, pianist, May 8, E—A rather conventional piano recital was heard last Saturday evening, featuring Mozart's Sonata in A Major (K. 331), Brahm's Rhapsody in B Minor (Op. 79), Beethoven's "Moonlight" Sonata, Five Preludes by Rachmaninoff, "Harmonica" (a premiere) by Sam Raphling, and two Chopin selections. A veteran performer, Mr. Mayer displayed a sure knowledge of the various styles programmed. However, an overly fastidious approach to the Mozart and Beethoven produced a sterile and uninspiring rendition. The Romantic works came off much better in warmth and color, though here, too, there was a disconcerting degree of unevenness. These factors altogether effected a somewhat lukewarm success. W. L. F.

Although Mr. Mayer chose a program of satisfactory quality, he is not in possession of a technique that can allow for more than the presentation of notes. . . . Musically, despite the occasional accenting of unimportant voices, the approach is more competent. L. T., N. Y. HERALD-TRIBUNE

Juanita Klo-Eden, Australian mezzo-soprano, May 9, A—Miss Klo-Eden has a gracious, charming stage presence, and a voice of intrinsically mellow, velvet quality. She does not appear to have been taught to realize her potentials. There was an apparent lack of technical coordination, and a fragility that mitigated against satisfactory phrasing and a sustained legato line. Since hers is a good talent, an interesting personality, and basically a musicianly approach, one could wish for the singer better guidance and less routine song material to meet concert standards here. In the Brahms group and the English songs Miss Klo-Eden gave her audience much pleasure. She was admirably accompanied by Merwin Snyder. M. C.

The shortness of Miss Klo-Eden's vocal range and her lack of vocal security prevented her work from coming up to New York recital standards. H. C. S., N. Y. TIMES

Miss Klo-Eden has the sort of stately voice and sensible enunciation that sound best in calm, Olympian moments, when seriousness of intent and a dignified delivery count for more than clear tones . . . most of the time the singer's vocal inadequacies were more apparent than her musical virtues. T. M. S., N. Y. HERALD-TRIBUNE

League of Composers, May 9, E—The closing concert of this year's season by the League of Composers was an example of tasteful and discriminating programming, and those in power deserve plaudits for this achievement. Four works of entirely different character made up the colorful program. It opened with the world premiere of Alexei Haieff's "Eclogue," a work commissioned by Samuel R. Rosenbaum through the League of Composers and played by The New Music Quartet (Messrs. Erle, Raimondi, Trampler, and Adam) with Edna Phillips, harpist, to whom the work is dedicated. Written with exemplary craftsmanship and an outstanding sense for coloristic effects, the piece made a deep impression. It was repeated at public request at the end of the concert. Another world premiere was William Flanagan's song cycle "The Weeping Pleiads," sung beautifully and extremely musically by Donald Gramm. The work was commissioned by Lado, Inc. through the League. It is a sensitive setting of A. E. Housman's beautiful poem. Accompanied by flute, clarinet, violin, cello, and piano, its attitude of "Sympathy with death" resounds movingly in the five songs. The other vocal offering was Arnold Schoenberg's "Herzgewaechse" (Op. 20) (1911), a setting of Maurice Maeterlinck's poem. Nixon conquered the unbelievably difficult vocal part with unfailing musicianship. But a repeated hearing resulted in growing admiration for the vocalist and the instrumental executants—Howard Lebow (celesta), Herbert Chatzky (harmonium), Edna Phillips (harp), and Samuel Baron (conductor)—and decreasing sympathy for the composition as such. The instrumental accompaniment of the Flanagan cycle was entrusted to Samuel Baron (flute), David Glazer (clarinet), Isidore Cohn (violin), Claus Adam (cello), and Leon Kushner (piano).

The highlight of the evening was the local premiere of Ernst Toch's String Quartet No. 8 (Op. 74) (1953).

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("Eclogue") . . . *a well-integrated piece for what one might call harp quintet, and not just a harp piece with string obbligato.* ("The Weeping Pleiads") . . . *sensitive, expressive and closely related to the moods of the poems.* (Toch's Quartet) *The quartet was expertly written and sufficiently thoughtful to prevent its lightness of mood from seeming superficial.* R. P., N. Y. TIMES

("Eclogue") . . . *although it is a work of neat craftsmanship, it is not this composer at his best.* ("The Weeping Pleiads") . . . *contrived and sterile; the prosody is awkward, the vocal line without flow or spontaneity in spite of the fabulous lyricism of the wonderful Housman poems.* (Toch's Quartet) . . . *a beautifully made work and builds to an impressive end from some rather whispy, unpromising material.* ("Herzgewaechse") . . . *parlour music from the twenties . . . Marni Nixon's singing of the voice line with its extraordinary altitudes is something that has to be heard to be believed.*

P. G-H., N. Y. HERALD-TRIBUNE

Kittain-Chaliapin Concert, May 18, E—The annual May recital of the pupils of Rita Kittain and Lydia Chaliapin brought to the stage favorites of previous seasons and several noteworthy newcomers. All of the young singers showed undeniable musical gifts in varying degree; each was personable and carefully schooled in demeanor and vocal delivery. The lengthy program ranged from Pergolesi, Schubert, Schumann, Monteverdi and Verdi, to Bolivar Kunc and Strimir, with bows along the way to Jerome Kerns, Romberg, composers of the Russian Romantic school, and grand opera excerpts. Highlights were the lovely lyric voice of Sydelle Radin; Nina Kaleska's pure, fresh soprano; Margaret Darnton's splendid tonal quality; Susie Matthews' sonorous, warm contralto; the interpretative distinction of young Regina Price and (what seems to be a real find) the amazing bass voice and song flair of 17-year-old John Fiorito. Good potentials were evidenced in the singing of Gloria Sage, Lydia Nikolsky, Annette Price, and Maxfield Lund. Leo Taubman was the competent accompanist. M. C.

PROVINCETOWN PLAYHOUSE

The Opera Players, May 11, E—Under the musical direction of Paul Aron and with Morton Siegel as stage director, a group of young singers offered a bill of three contemporary operas to the accompaniment of two pianos (Paul Aron and Allen Brings) and percussion (Roland Kohloff) in Mr. Aron's two-piano arrangements of the scores. The English translations used were also the work of Mr. Aron, who obviously was the *spiritus rector* behind the venture. The group consisted of very gifted young musicians with good voices, and they all deserve credit for their devoted work. What seemed less creditable were the works chosen to be presented. Hermann Reuter's "The Way to Happytown," a ballad of the open road, is highly symbolic. In attempting to revive the atmosphere of the mystery plays of the Middle Ages it becomes rather cumbersome; and the music, not very inspired anyway, doesn't help matters. A host of young singers labored for the successful performance of the work. Ernst Toch's "Edgar and Emily" is an amusing sketch for a cabaret. It aroused an audience rather sleepy from the preceding experience to great hilarity and laughter. Jeanette Scovotti and Fred Patrick, the latter as a successful mime rather than a singer, were much applauded. "The Sorrows of Orpheus," a short three-act opera by Darius Milhaud closed the evening. Here the lack of an orchestra gave the entire performance a sameness in acoustical realization that was detrimental to the over-all impression. This work is certainly not Milhaud at his best, but his eminence as a craftsman and his sure hand at musical drama is evident in every phrase. As Orpheus and Eurydice, Eugene Green and Iona Noble were the protagonists of this work. H. W. L.

The oath of the animals to protect Orpheus. From left: Iona Noble (Eurydice), Ann Milello (wolf), Evelyn Simon (fox), Ernesto Jordan (bear), Thomas Belbas (boar), Eugene Green (Orpheus).

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KAUFMANN AUDITORIUM

Manhattan Opera Guild, May 15, E—In commemoration of the 75th anniversary of its first performance in 1879, Tchaikovsky's "Eugene Onegin" received an enthusiastic production. A cast of admirably dependable singers, mostly of Russian extraction, turned in an evening of consistently good singing and acting. Alexis Tcherkassky in the title role and Helen Vlashek as Tatiana were particularly outstanding and convincing. The latter's "Letter Scene" was a high point of real merit. The orchestra and ballet corps under the direction of Theodore Katz bore a tinge of amateurishness, bad intonation, and ragged ensemble, but the singers held the work together in commendable fashion. A surprising element was the effective staging, which required a minimum of props and stage gear. The opera, tedious and lengthy, filled with typical Tchaikovsky melodies and cliches, was delightful in this intimate production by the Manhattan Opera Guild. W. L. F.

Something of the opera's spirit was captured. . . . But vocally, the cast was beyond its depth. . . . The best natural voice was disclosed by Alexis Tcherkassky, who sang the title role and also functioned as stage director. The orchestra, poorly balanced and making constant use of a disturbing part for a piano, not in the original score, was led with animation by Theodore Katz.

N. S., N. Y. TIMES

The performance was sincere and conveyed the atmosphere of the music and the libretto to a considerable extent, although the prevailing vocal standard could hardly be rated high. Mr. Tcherkassky . . . gave an almost too stylized dramatic performance; his singing was expressive and musicianly, if not often clear in tone.

F. D. P., N. Y. HERALD-TRIBUNE

BROADWAY THEATRE

Pianorama World, May 12, E—Pianorama shows you pretty movie reels from various countries around the globe while you listen to piano music executed by one or more keyboard artists who, if not the world's greatest, as advertised by an overzealous producer, are really very competent. In addition to these (call them long-hair) pianists—Joseph Battista, David Saperton, Abba Bogin, and Jeanne Rosenblum—a very efficient jazz band led by Ken Clarke, a fabulous jazz pianist with a most effective technique, completed the cast. The idea of the show is to take a composer from each country, and show pictures of the country while his music is performed. It is a sort of musical travelogue, with the music reaching from Bach to Heitor Villa Lobos, via Beethoven, Chopin, Debussy, Granados, Gershwin. The third part of the program was given over entirely to jazz. The show is not a success. It does not give enough to those interested in serious music, or

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to jazz fans. The various numbers are connected by a rather ponderous commentary, which John Conte delivered with aplomb. H. W. L.

For those who go to hear fine piano-playing, however . . . absence of external distractions is just what is wanted. They find annoying the trick lighting effects, the pianists and bands rising up from the pit on stage elevators, which were so much in evidence last evening. J. B., N. Y. TIMES

. . . the flaws here were due less to any lack of ability on the part of the performers, most of whom seemed to meet the test bravely, than to an effort to do too many things at one time. P. V. B., N. Y. HERALD-TRIBUNE

Launching Stadium Concerts' campaign for industrial sponsors to back 12 programs of the coming summer symphony season, two of the star soloists booked for the 1954 Lewisohn Amphitheatre series serenade executives of the four business concerns who have already enrolled as Stadium Industrial Sponsors, and Mrs. Joseph A. Neff (standing rear), Stadium Concerts Chairman of Finance. Noted violinist Anahid Ajemian and operatic soprano Mary Henderson perform for: Leonard Wurzell (left rear), Vice-President of Loft's Candy Shops; Walter Menke (second from left, rear), Assistant to the Vice-President in charge of public relations for Trans-World (TWA) Airlines, Inc.; Ernest A. Forrest (left front), Assistant Director of Trade Relations for the Calvert Distillers Corp.; and Thomas Liebmann (second from left, front), Vice-President of Liebmann Breweries, Inc.

Emanuel Vardi, Musician/Painter

Emanuel Vardi, the well-known concert violinist-conductor, is one of 46 artists whose works were exhibited in the April exhibition of oil paintings at the New York City Center Gallery, 131 West 55th Street. This is the first time Mr. Vardi has exhibited his work in a major exhibition in this country, even though he studied for two years in Italy at the Academy in Florence, had a one-man show in Imperia, and had two of his paintings bought by the Bordighera Museum of Modern Art.

The jury judged Mr. Vardi's work as they did all the submitted-works—without knowing who the artist was. All professional artists are eligible to submit their work to the City Center Gallery's monthly exhibitions. The Gallery is open from 1-6 p.m. on weekdays and for all opera performances.

LISTENING WITH BOTH EARS

By FRED GRUNFELD

Music to Talk By

IN the days when good music first came to radio, taking its place beside the race results and campaign speeches, many observers were in high hopes that we were poised on the threshold of a new era. Radio was to be the means of insinuating good music into homes hitherto content with "Roses Are Blooming in Picardy," and there was to be a gradual broadening and upgrading of taste all over the nation. Certainly the Barbarian had always been unwilling to come to the mountain, but now it would come to him, in fact not one but a whole range of towering peaks—the lofty masterpieces of the Grand Old Repertoire. It was hoped that the easy accessibility of radio music (no fuss, no bother, no overhead) would bring about the reconciliation between the mass audience and the classics which so many have strived for, in vain, ever since serious and popular music went their separate ways around 1800. Why, it might even narrow the yawning gap between modern composers and their audience by sharpening critical faculties, undermining prejudices, arousing appetites for novelty. In short, a new species of music lover was to emerge, basking in the sunshine of fine compositions in the comfort of his own living room, sans expense, sans concert-hall irritations, sans *peur*, and sans *reproche*.

Little, if any, of this came to pass. Perhaps it was largely the fault of the radio mechanism: What could be switched on so easily could also be switched off. Programmers tried to prevent that by resorting to the Music Everybody Loves Best, the Album of Overfamiliar Music, the Contented Conductor Hour. In commercial competition, the idea of venturing into unexplored territories was easily put to rout. Nothing is more repugnant to a program director than the so-called "audience chaser," a piece of dissonance, lieder warbling, or thin string sound (be it three minutes or thirty) which supposedly drives listeners by the thousands to seek surcease by dialing to other stations or flooding their homes with silence. Newspapers and magazines may devote much of their space to reviews of unorthodox works, but for radio any piece, at any given moment, is the "page one" that has to attract customers. Ergo, controversial music is to be eschewed as much as controversial issues.

The music audience itself is largely to blame for the way things have worked out. A more apathetic lot is not to be found this side of the Lotus-eating Isles. Privately they may express annoyance with the sanctimonious platitudes with which music is introduced, for the most part, and dismay at the unchanging diet of symphonic dumplings. But rarely will they avail themselves of the right to public protest and constructive criticism.

It may also be that a physiological and psychological principle is involved in the failure of good music on the air: People always talk while music is being played. It's true that the talk-over-music habit is as old as the art itself. When Orpheus gave his first concert, several deities were chatting in the back row. More recent evidence is provided by musical anecdotes that run something like this: Mozart, Beethoven, or Chopin is playing the piano for a roomful of notables. As the rising murmur of voices begins to drown out the music, Beethoven, Mozart, or Chopin jumps up from his seat and casts a withering glance at the audience. "I refuse to play for ..... who don't listen," he shouts, smashing the lid down on the keys. And mumbling, "My music is not for ..... who talk," Chopin, Beethoven, or Mozart stalks out of the room.

Such scenes aren't often repeated today because most playing is done by radios and phonographs that can't talk back.

Recent independent research into the so-called talkative-listener syndrome has yielded the first statistically valid answers to problems that have plagued musicians for centuries. Was talking over music an inherited or acquired characteristic? R. B. Blechohr and associates determined that it was a conditioned reflex. Music, on striking the eardrum, is converted into linguo-labial impulses that travel swiftly to the speech center of the brain. Once this delicate process is set into motion, almost nothing can stop it. Another exhaustive survey produced the information that music on the radio stimulates conversation 83 percent of the time; on records, 78 percent. If the volume is turned up, the dynamic level of the accompanying talk will rise correspondingly. Graphs show that certain types of music tend to overcome CI (Conversational Inertia) more readily than others. This factor has been labelled the SQ or Speech Quotient, which is also closely related to the GFC of any work—the Gap-Filling Coefficient that helps to smooth over the awkawrd pauses which occur in many discussions.

The movie-going habits of many of the talkative listeners interviewed were found to affect their responses. Owing to the fact that music is constantly being played in the background of films, a subconscious predisposition has been built up—to such an extent that in extreme cases persons are unable to converse normally unless accompanied by background music. Dr. Seagram, in his monumental study of Musical Behavior in the Human, has ventured to make the prediction that forces are now at work, shaping a generation of music lovers who will find it virtually impossible to keep still while listening to Tchaikovsky. The Telephone Company, always on the alert for methods to stimulate longer conversations that consume added message units, may be experimenting with the idea of hiring a Central Switchboard Symphony Orchestra to play soft, melodious music with a high speech-inducing potential. For radio musicians now out of work the prospect thus begins to look rosier.

THE NATIONAL SCENE

PHILADELPHIA

■ The Philadelphia Orchestra's 54th season has now ended. It was conservatively programmed, as typified by the six-concert Beethoven cycle. There were comparatively few novelties by either contemporary composers or their forebears, but the new works given were generally successful. "Businesswise the season has been gratifying, with projected attendance and revenues exceeding official pre-season estimates," said Harl McDonald, manager.

Next season looks a bit more interesting, on paper at least. As usual, Eugene Ormandy will conduct all but four weeks during the 28-week season. Sir Malcolm Sargent will be guest conductor for a fortnight; Heitor Villa-Lobos will lead a program of his own works, with Nicanor Zabaleta as soloist in the harp concerto. A third podium guest is to be named.

A Bach cycle of five programs is promised, ending with the St. Matthew Passion. Soloists in the cycle will include leading members of the orchestra as well as Virgil Fox, Ralph Kirkpatrick, and Agi Jambor. *Hansel and Gretel* will be given in concert form at Christmastime, and "Das Lied von der Erde" will be heard, with soloists Eunice Alberts and David Lloyd. Another Wagner program is heralded. "Music for New Year's," and "An Evening in Old Russia," with Maryan Filar, pianist, are also scheduled. The annual Viennese program will feature Jeanne Mitchell, violinist, and the yearly Tchaikovsky bill will star Toshiya Eto, violinist. Other star soloists announced are Brailowsky, Serkin, Istomin, Solomon, and Ervin Laszlo (pianists); Milstein, Zimbalist, and Anshel Brusilow (violinists).

The orchestra's annual Request Program was practically a carbon copy of the concluding programs of recent seasons. The *Rosenkavalier* Suite has been played on the request bill for a decade. The other works, none of them surprise winners, were the Brahms First Symphony, the *Tristan* Prelude and Love-death, and Ormandy's transcription of Bach's Toccata and Fugue in D Minor.

The penultimate concert pair in the regular season, on Easter weekend, was a Brahms program, made memorable by William Warfield's discerning and sonorous account of the Four Serious Songs.

Next season the Friday afternoon concerts will be at 2 instead of 2:30, by vote of the ladies of the audience. Years ago the Friday concerts began at 3:00.

■ Dorothy Maynor charmed in songs by Dvorak and others, at the first of the orchestra's four free concerts given in the huge Convention Hall in return for a $50,000 contribution by the city. The second concert was "Music You Asked For," an all-orchestral bill. The third starred Alec Templeton in Liszt's Hungarian Fantasy, and his own hilarious numbers both with and without accompaniment. It also presented Morton Gould's "Show Piece for Orchestra," written for this concert series. It lived up to its name.

■ However, the big news was the formal debut, on the concluding program, of the new Philadelphia Ballet Company, Inc. This group burst upon the scene practically unheralded, but—judging from its performance—certainly not unrehearsed. Its guardian angel is Miss Ethel Phillips, former opera ballerina; its artistic director is none other than Antony Tudor.

The two principal works were the Chopin-Fokine "Les Sylphides," with soloists of gratifying virtuosity matched by an ensemble of amazing perfection; and a new work, "Offenbach in the Underworld," using the "Gaité Parisienne" score. This ballet, set in a cafe in the 1870s, has all the usual characters of such ballets with the addition of imaginative choreography by Tudor. A free-for-all sequence in this ballet was indeed realistically staged. Guest soloists included Michael Lland, Viola Essen, and Diana Adams, but they were matched by leading members of the home group—Elaine Wilson, Sylvia Kim, and others—and, in leading roles in "The Afternoon of a Faun," Jon Jones and Judy Gesensway. This new company is certain to become familiar in Philadelphia and in other cities.

■ The Philadelphia Civic Grand Opera Company ended its season with an all-star performance of *Aida*, including Herva Nelli, Claramae Turner, Rudolf Petrak, and Cesare Bardelli, and Giuseppe Bamboschek conducting. Gloria Lane was vocally impressive as Carmen for the Philadelphia La Scala Opera, but dramatically restricted. David Poleri as Don José stuck around for the final applause this time. Carlo Moresco conducted.

■ The American Society of Ancient Instruments featured all thirteen of Purcell's Fantasias at its 26th annual festival, held in the Pennsylvania Academy of the Fine Arts. Mason Jones conquered the waldhorn in Mozart's First Horn Concerto, and Sol Schoenbach scored in two bassoon concerts by Galliard.

■ José Greco and his Spanish dancers gave two rousing performances under auspices of the Philadelphia Forum. . . . Anna Russell, in her third visit this season, again garnered laughs. Her program marked the welcome return of Barnard L. Sackett to the ranks of local concert managers.

SAMUEL L. SINGER

Open Hearings Regarding A National Arts Program

A subcommittee has been established by the House Education and Labor Committee to hold hearings on the several bills to establish a national arts program as a war memorial. Hearings were expected to get underway, if possible, the week of May 24. Members of the subcommittee are Rep. Albert H. Bosch (Chairman), Rep. Clifton Young, and Rep. Charles R. Howell. The hearings are open. Anyone wishing to testify or submit statements on the proposal for the permanent record should write or wire Rep. Bosch, Room 433, House Office Building, Washington, D. C.

CINCINNATI

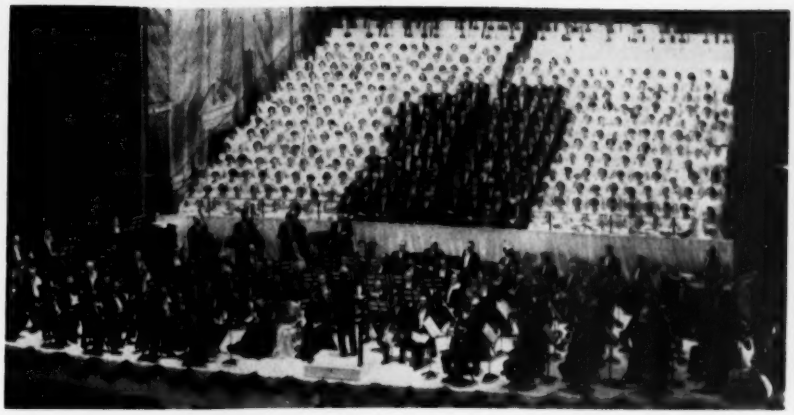
■ The fortieth biennial Cincinnati May Festival, which was held in historic Music Hall from May 5 to 8, will go down in history as one of the finest examples of this 81-year-old Cincinnati tradition. Not since the famous days of Frank Van der Stucken has the Festival had a conductor like Dr. Josef Krips, who was this year's musical director. So much was apparent before the second of Verdi's Four Sacred Pieces, which opened the Festival, was half through.

Most of the opening concert was devoted to Elgar's "Dream of Gerontius." Many arid stretches of this work took on a vernal fertility under Dr. Krips's inspired leadership. In a performance of great strength, overpowering climaxes gave way to the tenderly beautiful mysticism of the close. The well-trained and equally well-balanced May Festival chorus appeared in a most advantageous light, setting off the excellencies of the soloists. David Poleri sang the tenor lines with lyrical and dramatic conviction; Nell Rankin's smooth delivery and warm serenity were much admired; while Morley Meredith's solo at the end proved the high spot of the work. The style, resonant volume, and pathos of this baritone's singing was almost sensational in its revealing qualities.

Eileen Farrell gifted with a sumptuous voice that is capable of every shade, sonority, and nuance, was the star of the matinee performance in scenes from Wagner's *The Flying Dutchman* and *Ariadne auf Naxos* by Strauss. In the latter, she was joined by the veteran tenor of the Vienna Opera, Julius Patzak, who made his American debut on this occasion. Although the bloom is off Patzak's voice, his style and artistry are still distinguished. Dr. Krips finished off the concert with a songful performance of the Beethoven 7th Symphony which, save for a little heaviness in the last movement, was admirable in every respect.

The audience of Friday night, cheering wildly with unreserved enthusiasm, gave Dr. Krips an ovation at the conclusion of the American premiere of "The Book With Seven Seals" by the Austrian composer Franz Schmidt. This demonstration was as much a personal triumph for the conductor as for the electrifying effectiveness of the new composition.

The oratorio is a magnificent work of powerful dimensions which should take a prominent place among the monuments of choral literature. Presenting in contrasted fashion a condensation of the entire book of the Apocalyptical Revelations of St. John, its idiom is quickly understood, its melodic content beautiful, exciting, and expressive. Janus-faced, it leans heavily on the past of Wagner and Bruckner while ogling the modernism of Bartok, and is in the main successful in the merging of the two styles. Whether it is as good musically as it appears to be must be left to sober reflection after the intoxication of the performance.



Elgar's "Dream of Gerontius" featured at Cincinnati May Festival. ". . . overpowering climaxes gave way to the tenderly beautiful mysticism of the close."

The chorus acquitted itself remarkably in this stupendous work, and gave strong support to the excellent soloists: Lois Marshall, Nell Rankin, Leslie Chabay, and Mack Harrell. Julius Patzak, who created the part of the Evangelist in Vienna in 1937, also sang it here to good effect with a diction that any native born singer might envy, although his manner was a bit reserved.

The final concert of the May Festival on May 8 introduced another new choral work of prime importance. "Carmina Burana" by Carl Orff, based on secular manuscripts of the 13th Century, which had been discreetly buried in a Bavarian monastery, extols the pleasures of love and drinking in poems that are far from discreet. Its fascinating rhythms and captivating melodies, often of a medieval modal cast, ribald and sensuous, exert an immediate spell. It probably smacks of heresy to say that the University of Cincinnati Glee Club and the choruses of the Conservatory and College of Music, which sang these good-natured verses in medieval Latin and medieval German, were superior in spirit and in such technical factors as crispness of attack and clarity, of diction to the regular Festival chorus. But the fact remains.

"Carmina Burana" has been heard but once before in the United States, in San Francisco last January. Thor Johnson, regular conductor of the Cincinnati Symphony Orchestra, which provided the instrumental background of the Festival, led his forces with rhythmic vigor, and was also rewarded with a standing ovation for the crashing impact of his presentation.

Scenes from Act III of *Die Meistersinger* by Wagner, featuring Mack Harrell, David Poleri, Leslie Chabay, Lois Marshall, and Cecilia Ward, brought the Festival to a resounding and triumphant close.

LOUIS JOHN JOHNEN

MINNEAPOLIS

■ Igor Stravinsky's Mass was performed by the Collegium Musicum of Minneapolis and St. Paul as one of the events of the recent two-week Arts Festival of the College of St. Catherine, St. Paul. Gerard Samuel, Collegium Musicum director, conducted. Singers were the 18-voice mixed chorus, the Hamline Singers of Hamline University, St. Paul, Robert Holliday director. The accompanying wind ensemble was composed of members of the Minneapolis Symphony Orchestra.

Although the Stravinsky Mass is regarded as both intricate and controversial, the performance was so well prepared and executed that there were minimum difficulties for the listener. The Mass was repeated at the end of the program for those who wished more complete familiarity.

The Collegium Musicum program also included the Stravinsky Octet for Wind Instruments (1922, in the 1952 revision), and Mozart's Serenade in C Minor (K. 388) for wind octet.

Another event of the St. Catherine's Arts Festival was the annual concert of the Twin Cities Composers' Forum. Composers on the program were Tossi Ichiyanagi, Earl George, George Lindblad, Glenn L. Glasow, Lothar Klein, Alfred Fremder, and Vincent Carpenter.

Besides a number of student and faculty recitals, the festival included a concert by the Trio da Camera—Walter Targ (violin), Eric Wahlin (violoncello), and Richard Zgodava (piano)—which included Beethoven's settings of four Irish and Scottish songs. Margaret Sheridan, soprano, was the assisting artist.

■ At the University of Minnesota the 200-voice University chorus (James Aliferis, director) and the University concert band (Gerald R. Prescott, conductor) joined in an annual concert. On that occasion the highlight of the program was the premiere performance of a setting for band and mixed chorus

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of Psalm 148 by William Latham, professor of theory and composition at Iowa State Teachers college, Cedar Falls, Iowa. While Latham's Psalm had a distinctly modern rhythmic and harmonic bite, there was strong reminiscence of the era when brasses played an honorable part in church music.

■ The spring program of the Carillon Singers, a 20-voice mixed choral group directed by Edith Norberg, included a wholly delightful performance of Bach's "Peasant" Cantata, written in 1742 to honor Carl Heinrich von Dieskau on becoming lord of the manor. The Cantata was sung in English translation, in costume and with informal stage action which reproduced the merriment very successfully.

■ The Duluth Symphony Orchestra concluded its 22nd season with a performance of Beethoven's Symphony No. 9. The concert was tape-recorded to be broadcast in Norway as a salute to that country. The Oslo Philharmonic will return the compliment with a tape recording to be broadcast from Duluth. The Duluth Symphony is the first community orchestra to be selected to take part in this cultural exchange with Norway. Soloists in the Beethoven Ninth were Leona Scheunemann, soprano of St. Paul and Kansas City, formerly with the New York City Center Opera; Julie Overseth, Minneapolis contralto; Charles Fullmer, St. Paul tenor, and Kenneth Felsted, Minneapolis baritone. The chorus was made up of the University of Minnesota Duluth branch chorus, Superior, Wis., State Teachers College chorus, and the choir of Duluth's First Lutheran church.

NORMAN HOUK

CHICAGO

■ Alyne Dumas Lee gave a stirring recital in Orchestra Hall on May 4. The brilliance and enterprising soprano, with Harold Eisberg, at the piano, opened her program with the seldom-heard Bach Cantata No. 51, a work loaded with difficulties which were easily surmounted by this singer-musician. Her remarkable vocalization, impeccable interpretation, and clear German diction evoked all of the religious appeal and musical beauties of this challenging work. Four Sonnets from Benjamin Britten's "Seven Sonnets of Michelangelo" were sung beautifully and imaginatively. In the French group Miss Lee showed another facet of her art in Duparc's "L'Invitation au voyage." She caught the feeling of this *chanson* more accurately than do many French interpreters. Two songs of Fauré received different treatment, especially "Creol Berceaux," which needs that particular purity of song so apparent among singers of the Negro race, of which Miss Lee is a noble daughter.

■ The Paulist Choristers of Chicago celebrated their Golden Jubilee with an outstanding concert in Orchestra Hall May 11, conducted by Father Eugene O'Malley, director of the Choir since 1928. In the interesting program ranging from 17th-Century composers to those of this era, the lovely voiced and meticulously trained youngsters were heard by the packed audience in their best form. But Father O'Malley, who has led the choir to many victories both here and abroad, was the star of the evening for the remarkable response he commanded from his singers. A certain spirit of joyousness was needed to provide completely satisfying listening. Ralph Fowler, boy soprano, was justly feted after his solo group.

■ The Apollo Musical Club, Chicago's oldest choral body, now in its 83rd season, gave one of its most distinguished concerts in Orchestra Hall May 10, with Leo Sowerby as guest conductor, in a Chicago premiere of his Pulitzer Prize winning oratorio "The Canticle of the Sun"; and Henry Veld, regular leader of the choristers, directing a performance of Brahms' Requiem. Sowerby had full command of the 150-voice choir and of the orchestra of Chicago Symphony members, achieving notable response and the spirit of the noble text of Saint Francis of Assisi (translated by Matthew Arnold). Sowerby's music expressed the Hymn in exultant praise rather than in the prayerful spirit usually associated with the utterances of Saint Francis. The stirring climaxes contrasted with the gentle beauty of quieter, yet fervent passages. Beautiful orchestral portions combined to make the work as a whole magnificent. Much of the beauty of the Brahms Requiem was realized, but it lacked in part an aliveness of spirit despite its sincere though often too vigorous direction. Maud Nosler (soprano) and Bruce Foote (baritone) were the experienced and vocally gifted soloists.

■ Beveridge Webster's recital given in Fullerton Hall April 26 can be classed among the best. Though his program was not an entirely grateful one, the artist's tremendous pianism, his intellectual and musical insight were always uppermost in his performance. His program included the

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Piano Sonata (1945-6) by Elliot Carter, admired more for its workmanship than enjoyed musically; Brahms Variations on a Theme by Robert Schumann; Ravel's Suite "Gaspard de la Nuit," with the difficulties of "Scarbo" surmounted with amazing ease; and, finally, Schubert's G Major Sonata (Op. 78). In this work Mr. Webster revealed fully his artistic gifts.

■ The Swedish Choral Club, 200 strong, with the assistance of members of the Chicago Symphony Orchestra and a quartet of well-chosen soloists, gave an unusually fine presentation of Mendelssohn's "Elijah" at Orchestra Hall May 16. Harry T. Carlson, conductor of this large group of amateur singers, had trained his forces well in matters of attack, clear diction, and vocal projection. Alice Riley, a soprano new to Chicago, sang with poise and musicianship, and seems as well equipped for oratorio singing as her better-known colleagues—Lillian Chookasian (contralto), Ralph Nielson (tenor), and Raymond McAfee (the sonorous bass who gave an admirable interpretation of the title role).

■ Leonard Hawkins, gifted Negro baritone, sang his first Chicago recital in Kimball Hall recently to a responsive audience. Comprising the first half of his program were arias of Bach and Handel, lied of Brahms and Schubert, and Verdi's aria "Cortigiani vil razza" from *Rigoletto*. Due to other assignments, we heard only the second part of the recital—songs by Tchaikovsky, Dello Joio, Bowles, Vaughan-Williams, and a group of Spirituals. Possessor of a voice of considerable beauty, Hawkins sings with taste and intelligence, but needs to give more care to matters of nuance, clear diction, and free projection. Jacob Huff was the competent accompanist.

■ Gilbert Reese, American cellist with an impressive background of accomplishments both in this country and in Europe, made his first Chicago appearance in Fullerton Hall recital May 5. The personable young artist made an excellent impression throughout his program, played with authority, a discriminating sense of style, and innate musicality. He draws from his beautiful instrument a mellow, rich tone, and was afforded splendid opportunity to exhibit it in the opening Aria by Alexandroff. In Beethoven's Sonata (Op. 102, No. 2) Mr. Reese revealed himself to be a seasoned musician with an imposing technique, and gave the performance an undeniable stamp of authenticity. With elegant bow and fine feeling for the subtle delicacy of Debussy's Sonata, Reese paved the way graciously for Schumann's Three Fantasy Pieces, played with notable beauty of tone. After a fervent reading of Bloch's "Chantey," a piece by Borisoff (played mostly sans bow) made an intriguing finale. Edwin Biltcliffe, a superior accompanist, contributed importantly to the success of the recital.

Harriet Case, eminent voice teacher and member of the Cosmopolitan School of Music faculty, examines the score of Mendelssohn's "Elijah" with her artist pupil, Alice Riley, who sang the soprano role of the dramatic oratorio with the Swedish Choral Club in Orchestra Hall on May 16.

■ A recital of especial interest, heard on the Chicago Musical College faculty series late this season, was given by Rudolph Ganz, Charlotte Chambers, and Esther La Berge. The mezzo-soprano's group of French songs (Chabrier, Hahn, Debussy and Pierné) were beautifully sung in excellent French and in true Gallic style. The B-flat Major sonata for violin and piano (K. 454) by Mozart was played in a pure classic style. Equally authentic and deftly performed, was Piston's strong, dissonant sonata for violin and piano, interpreted by Ganz and Miss Chambers.

■ Bianca Soroya and Dimitri Onofrei, well-remembered stars of opera and the concert stage, have returned to make their permanent home in Chicago, where they have opened voice and opera workshop studios in room 610 of the Fine Arts Building. They will prepare advanced students for operatic roles in complete opera performances.

DOSHA DOWDY and RENÉ DEVRIES

Attention, Friends of the NBC Symphony

DEAR MR. WALDROP: I have been told that NBC is deeply disturbed by the many letters of protest that have been coming into the station. Don't you think it would be a good idea to bring to the attention of your readers the importance of writing such letters. This is the only way the station has of knowing how many friends the orchestra has made for itself and how the public feels about its being discarded. Unfortunately not everyone who feels this way thinks of expressing himself to the company.

This might still be of help and perhaps give NBC pause for further reflection. After all they are interested in keeping an audience, not in losing one. Let them know how big an audience there is.

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BOSTON

■ There is in Boston a quaint assemblage of aquatic vehicles known as swan-boats. These are medium length in size and about halfway in shape between a scow and a punt. In front are large and realistic replicas of swans with fixed expressions ranging from high hauteur to derisive contempt. In the stern sits a man on a kind of bicycle-seat arrangement who pedals industriously to actuate a propelling screw. When the weather is fine these boats are filled with children and adults who pay ten cents apiece to be pedalled around the pond of the Public Gardens at a speed which has been known to approach ½ knot under the feet of some of the more aggressive and younger pedallers.

Swan-boats or swans of any kind may seem singularly inappropriate as a subject for discussion in a magazine devoted to musical subjects, since this graceful but quarrelsome bird is said to utter sounds of musical value but once in its life, and then only to mark finis to its span of earthly accomplishment. It is quoted here by way of pointing up what happens to things when they have been going on for some time in the Hub. They become (1) A Tradition, and (2) An Institution. The swan-boats are good for at least two columns complete with pictures (do they use the same ones year after year?) in every self-respecting Boston Sunday newspaper come spring and the melding of the ice-pack on the pond.

Another venerable institution here is, of course, the "Pops," which after many years of endeavor is gradually coming up to the swan-boats in the esteem of large segments of the Hub's population. In fact, the Pops is by now enough of A Tradition so that a tradition has become fixed in reporting on its first concert (May 4 this year). It is customary to exclaim over the fact that the seats on the floor have been removed to make way for tables and chairs. The newly pastellized walls of pale green will receive solemn reference. The flowers banked around the conductor's podium are always good for five lines. The pops of bottles being opened during softer parts of the music evoke jocular references with a quip that perhaps this is how the Pops got its name. There will be remarks about the mixed character of the music, with particular emphasis on the undeniable fact that the program contained the best of the lighter and the lighter of the best.

It is rare for a mere mortal to become An Institution during his lifetime, but Pops conductor Arthur Fiedler may now take his place beside the swan-boats. This season marks the 25th year that the genial and crowd-pleasing leader has been in charge of the Pops. To signalize his acceptance into the rank of An Institution, the *conductore* was honored with witty speeches in the manner and was presented with a suitably inscribed and solidly Boston silver serving tray with little feet, so that, as manager George E. Judd explained, Mr. Fiedler's two small daughters wouldn't use the tray for coasting on the snow—and the tray is certainly large enough for the purpose.

But when all is said and done, we wouldn't have it any other way, both on the Public Garden's pond and in Symphony Hall. And so here's to Arthur Fiedler with best Silver Anniversary greetings, and may he have another 25 years as Pops conductor ahead of him.

JULES WOLFFERS

Symphony Musicians Workshop

Thirteen artist musicians from six famous U. S. symphony orchestras, and one of the world's greatest saxophonists, will gather in Springfield, Ohio, June 17-19 to offer unique instruction in orchestral playing to their less famous colleagues, in a Musicians Workshop presented by the American Symphony Orchestra League. The Workshop is a part of the League's 9th annual national convention, in which the Springfield (Ohio) Symphony Orchestra will serve as host to several hundred symphony orchestra representatives from all parts of the U. S. and Canada. Included among the delegates will be orchestra conductors, managers, musicians, composers, members of orchestra executive boards and symphony women's committees.

The Musicians Workshop, co-sponsored by the League and several musical instrument manufacturing firms —including the C. G. Conn Co. of Elkhart, Indiana; Scherl & Roth of Cleveland, Ohio; and the Nielsen Violin Shop of Omaha, Nebraska—offers a rare opportunity for the nation's nonprofessional symphony orchestra musicians to obtain instruction from some of the finest professional teachers in the country. Musicians can obtain full information on the Workship by writing to the American Symphony Orchestra League, P. O. Box 164, Charleston, West Virginia.

Philadelphia La Scala Auditions

Humbert A. Pelosi, General Manager and Artistic Director of the Philadelphia La Scala Opera Company, has announced the annual La Scala auditions for professional and nonprofessional singers, to be held on Saturdays. Beginning on May 15, 1954, they will continue until Oct. 16, 1954, three days before the opening of the 1954-55 season.

The reward for winning the auditions is a debut in a major role in one of La Scala's regular subscription performances. In cases of unusual talent, more than one singer may be selected for major debuts. All auditionists must be prepared to sing two operatic arias and one selection in English. Evidence of at least two years of musical training must also be furnished. For information regarding audition appointments, applicants are requested to write to J. C. McKinney, Director of Auditions, Philadelphia La Scala Opera Company, 1538 Land Title Building, Broad & Chestnut Streets, Philadelphia 10, Pa.

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Helen Rovell, who has been acclaimed as the "ideal Carmen" both for voice and appearance in recent performances of the Bizet score, will sing the title role again on the opening night (June 12) of the Outdoor Grand Opera Season being presented by Alfredo Salmaggi at the Watergate Theatre, Washington, D. C., and with the Popular Price Grand Opera Company on opening night (June 19) at the Triborough Stadium on Randall's Island, N. Y.

Ninth Annual Brevard Festival

American-trained artists will be featured soloists at the 1954 Brevard Music Festival, Aug. 13-29, it has been announced by James Christian Pfohl, music director, and John D. Eversman, president of the Brevard Festival Association. The ninth annual event which takes place in Transylvania Music Camp's summer theater auditorium at Brevard, announces as its guest artists: Carroll Glenn, violin; Eugene List, piano; Carol Smith, contralto; David Lloyd, tenor; Grant Johannesen, piano; and Donald Gramm, bass-baritone. The Brevard Festival Orchestra, conducted by Mr. Pfohl, presents three weekends of concerts in a total of nine events, August 13, 14, 15; 20, 21, 22; and 27, 28, 29.

The festival has grown from small beginnings in 1946 to a major musical event drawing visitors from all parts of the South and the Nation. The festival orchestra numbering 85 is composed of major and community orchestra musicians on summer leave from musical centers. Many of the musicians serve during June and July as faculty members at the Transylvania Music Camp.

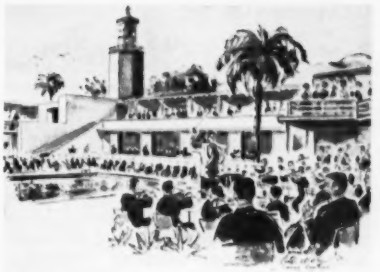
Mr. Pfohl is conductor during the winter of the Charlotte and Jacksonville, Fla., symphony orchestras. Preceding the festival season he is camp and music director at Transylvania Music Camp, held this year June 24 through Aug. 8.

Theodore Roosevelt In Hall of Fame

Music played a prominent role in the impressive ceremony of the unveiling of the bust and tablet for Theodore Roosevelt in the auditorium of the Library of N. Y. University on University Heights, New York, on Sunday afternoon, May 9. Mrs. Nicholas Longworth (daughter of the 26th President of the United States) unveiled her father's bronze bust in the presence of a capacity audience including patriotic organizations. Georg Lober was the sculptor.

Thomas L. Thomas (baritone), Alfred M. Greenfield (director of the male New York University Glee Club), and Robert Cutler (organist) provided the excellent musical program. Mr. Cutler opened with Walton's Processional Coronation March, and closed the exercises with a spirited performance of Widor's Toccata as the recessional. Mr. Thomas, in fine voice, led the assemblage in a rousing permance of "The Star-Spangled Banner." Later he appeared in two groups of songs. Mr. Thomas and the Glee Club gave Julia Ward Howe's "Battle Hymn of the Republic" a stirring rendition. Conducted with verve by Mr. Greenfield the N. Y. U. Glee Club sang "How Firm a Foundation."

Both "How Firm a Foundation" and "The Battle Hymn of the Republic" were particular favorites of Theodore Roosevelt, whose bust and tablet were presented by the Theodore Roosevelt Association. The gift was accepted for the Hall of Fame by the Chancellor of New York University, Dr. Henry T. Heald. Busts and tablets for the Hall of Fame are presented by associations or individuals who thus honor great Americans of the past. One must have been dead for 25 years before being eligible for consideration. Names to be inscribed in the Hall of Fame are chosen every five years by a College of Electors consisting of approximately 100 American men and women of distinction representing every state. Up to 1950, 83 names had been chosen by the College of Electors since the inception of the Hall of Fame in 1900. Theodore Roosevelt's name was included among six names of great Americans chosen in 1950.



Pacific Coast Festival setting: ". . . every seat affords a perfect view."

Pacific Coast Festival

Santa Barbara is to be the focal point for many out of town visitors from the East and the Middle West during Festival time, June 24 through July 4. The Pacific Coast Festival and Institute presents all of its eight orchestra concerts at the Coral Casino of the Santa Barbara Biltmore Hotel. The festival orchestra consists of 30 men from the San Francisco Symphony. The seating, arranged by experts, accommodates 1,800 people; every seat assures a perfect view. Olin Downes, music critic of *The New York Times*, will lecture during the second week of the Festival under the auspices of the Festival Institute, which this year is being launched in cooperation with the Bicentennial Committee of Columbia University in celebration of its theme, "Man's Right to Knowledge and the Free Use Thereof." A special event is the appearance of Doctor I. I. Rabi, Nobel Prize winner, member of the Atomic Energy Commission, and faculty member of Columbia University, as one of the chief lecturers of the Institute. The 1954 Pacific Coast Festival opens with an orchestral concert June 24, Antal Dorati conducting, and Yehudi Menuhin as soloist.

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CLEVELAND

■ Inadvertently and with due apologies to the artists involved, I omitted an important item from my previous review: it concerns two highly gifted and important young Americans. Leon Fleischer's appearance with the Cleveland Orchestra in the Beethoven Second Piano Concerto and Rachmaninoff's Variations on a Theme of Paganini proved that all encomiums heaped upon his youthful head were honestly deserved. On the same program the performance of an engaging, lyrical, and finely wrought work by Ulysses Kay was warmly applauded and renewed our faith in the future of modern music. This symphony is constructed of finely grained material expertly and intelligibly developed, and conveyed the feeling of sincerity of purpose throughout. No fake dissonances marred its easy lyrical flow. The audience found it intriguing and honored the young composer with several recalls.

■ An all-Dvorak program in commemoration of the 50th anniversary of the composer's death had as soloist the engaging pianist Rudolf Firkusny who gave the Dvorak Piano Concerto (Op. 33) its first Cleveland hearing. Another first performance was Hindemith's "Harmonie der Welt," which is weighted down with explanatory philosophical dissertation that hardly leaves room for musical evaluation.

■ We can not complain about a dearth of new material intelligently and competently presented to our listeners. At the Karamu Theatre, which has sent forth a number of talented performers into the national field, Benno Frank produced a highly creditable performance of Gottfried von Einem's controversial *The Trial*, a work which proved somewhat of a puzzle in its significance and content to more than one erudite musician and critic.

■ In step with the nationwide movement to subsidize talented young string students, the Society for Strings was recently formed in Cleveland by a large group of sponsors who lost no time in launching their project under the presidency of Robert Weiskopf, cellist and husband of the brilliant young pianist, Eunice Podis. On three successive Friday evenings these initial events have already taken place. Ivan Galamian, of the Curtis Institute of Music who is at the head of the nationwide movement, was present at the first concert given by Leonard Rose, the great cellist, who began his career as first cellist of the Cleveland Orchestra under Rodzinski. It was an exhilarating evening for the large and discriminating audience. Mitchell Andrews was an expert collaborator, and Mrs. Irene Jacobi joined Mr. Rose in a presentation of Frederick Jacobi's Sonata in C Major. At the second Friday concert, the young violinist Sylvia Rosenberg was introduced in a splendid program including Prokofieff's Second Concerto, a Vivaldi Sonata, an exquisite performance of Chausson's "Poème," and many other smaller items. David Garvey was the fine pianist on this occasion. The third evening was a repetition of Schubert's "Die Winterreise" with Mary Simmons, the extraordinary soprano, and Leonard Shure, the sensitive romanticist at the piano. Mr. Shure was also heard in a program at the Music School Settlement, which included the Beethoven Sonata (Op. 101), Six Schubert "Moments Musical," and the Schumann Fantasie in C Major.

■ Ernest Bloch's Sacred Service was the major work presented at the 50th Anniversary concert of the Jewish Singing Society, now under the musical direction of Maurice Goldman. A soul-searching work of tremendous emotional impact, the work was competently performed, with incidental solos by Gladys Fine, Ilona Strasser, and Lawrence Chambers. Cantor Saul Meisels lent his strong baritone to several other numbers as well. Guest artist of the evening was Regina Resnik, whose voice was wonderfully expressive in the Mendelssohn Cantata "Hear My Prayer" and two groups of songs. With a large orchestra, Leon Machan at the piano for Miss Resnik, Robert Stofer at the organ, and Dr. Henry Schakne at the piano for several choral numbers, the concert was a tremendous success.

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THE GRAND TOUR

American Musical Opportunists Abroad

By STUART W. GREEN

AMERICAN Public Affairs Officers in Europe, already harrassed by Congressional investigators, are girding their battlements for the annual invasion of a sometimes equally bothersome critter that comes with summer—the would-be musical performer from the United States.

The peculiar condition which spawned the annual influx of adamant artists of limited ability may be attributed to World War II, the conclusion of which brought scores of OWI personnel into European countries (both Allied and former enemy), setting the precedent for the comparatively large public affairs staffs now maintained by the U.S. Information Agency (USIA) in Europe. Countries which had little contact with the United States before World War II are now served information about America through the media of newspapers, theaters, and radio stations operated (and often owned) by the USIA, which also maintains numerous libraries, exchange student programs, and keeps a steady stream of lecturers from the U.S. flowing to European schools, public meetings, and small get-togethers. If mass effort pays off, then Europe should have learned plenty about the United States since the end of World War II.

That is the background against which our opportunist operates. He often has close ties with the European area he chooses to descend upon, and it is quite likely that he lived a considerable part of his life there before emigrating to the United States before the war. Therefore, he knows the language and the character of the population. It is also quite probable that he received the greater part of his musical (and other) education in that country. Therefore, he reasons, why shouldn't he cash in on some of the money Uncle Sam is shelling out for U.S.-operated theaters and radio stations in Europe. After all, he continues, his background is right for this sort of thing. And isn't he a taxpaying U.S. citizen now?

All of this may be true. However, after finding the competition in America too stiff, he recalls the large market for live music in his previous European home and decides to try there again. Many emigrés to the New World have returned to enjoy great artistic triumphs in their old homelands, but our concern is with the not-so-talented artist who attempts to impose his work on American cultural media abroad by virtue of his new U.S. citizenship. The really successful artist wouldn't consider doing that, but lesser fry do not forego the chance to make tidy profits, build prestige through association with famous musical groups (the Vienna Philharmonic Orchestra has recently been under contract to the U.S. Government for public concerts), cut low-cost recordings with name-appeal groups, and generally turn the present state of affairs in Europe to their personal advantage.

The American Public Affairs Officer (PAO) is usually quite competent to pick the talent required to sell European audiences on the United States, its history, customs, and culture. In cooperation with the home office of the International Information Administration, he encourages great American musicians to perform in Europe each year. Sometimes the result is a complete USIA-sponsored show, such as the highly successful 1952 overseas tour of the current Broadway company of *Porgy and Bess*,* or it may be simply an arrangement for additional appearances by an artist who has already planned an overseas tour. Quite naturally he tries to land such ranking artists as, for example, George London, Eleanor Steber, Eugene Ormandy, and Yehudi Menuhin.

Be that as it may, each spring the PAO receives barrages of letters from other musicians who want to impose their talents on his program. One PAO described them this way: "What they lack in musical ability they make up for in determination. And the pressures they devise!"

Sharp elbows are the stock in trade of those who try to insinuate themselves into the musical activities of America's unwilling but sometimes submissive PAO in Europe. One method is for the ambitious performer to get pally with a U.S. ambassador or his high-ranking aids. By so doing he hopes to have his hire presented as a *fait accompli* to the lower-ranking but more critical radio or concert director, who is not likely to refuse the big man's request or openly question his judgment.

One husband and wife team of musicians spice demands with the names of Washington notables "who'd be glad to know you gave us a break when we go back." The wife then exhibits letters from senators requesting that every courtesy be shown the couple during their European jaunt. PAOs find it difficult to stand up against this kind of attrition. If they reluctantly give in, they try to assign talent of doubtful value to performances in less important areas.

This is what makes it a matter of interest to all Americans. Should we pay out tax money to any but the best artists to sing our songs, play our instrumental music, or conduct American music to impress people in lands where the outstanding performance has long been standard? That is the question the PAO must wrestle with when confronted with aggressive second-raters.

One classic case is that of a conductor whose letters

*The USIA officially took over information media from the State Department about August, 1953. It was, therefore, the State Department which backed the 1952 European tour of *Porgy and Bess*.

to PAOs (and to their superiors all the way up to ambassador) are a harbinger of spring in Europe. This man, a much greater artist on the typewriter than with the baton, is expert at rescoring the "sorry, hiring talent isn't my responsibility" reply of a high official to read instead "I'll be glad to have you conduct a program of American music" for the benefit of the actual hiring official. The persistence of such persons is the most amazing characteristic of the group as a whole. While the majority of the letters this particular man sends to PAOs (praising public reaction to recent engagements and describing his amiable relations with VIPs whose attitudes are important to the PAO) end up filed in waste baskets, enough of the razzle-dazzle registers with the gullible, the fearful, or the uninitiated to keep the conductor coming back year after year.

The opportunist is careful to stud his repertoire with considerable music by American composers. This is mainly to impress the Americans with whom he must deal, since he is well aware that European concert-goers find American music attractive chiefly in very small doses, submerged in programs of the conservative music they prefer. All too often the opportunist has little interest in American music as such. He wants to promote himself and finds the possibility in the juxtaposition of Congressional appropriations, possibly pliable public affairs officials, the need for American talent to present American music, and an almost perfect booking setup for concerts and radio. To him it's a juicy plum ripe for plucking.

A variation on the out-and-out opportunist is the American artist who uses his engagement by a Public Affairs Office in Europe as a rehearsal period for a later recording session there. Taking into account the lower cost of European orchestras and recording facilities, a conductor, for example, might be able to talk a PAO into a public performance of the same selections the conductor desires to record while in Europe. If he is successful then his already low outlay is further cut by the price of rehearsals, since Uncle Sam pays for them. While the orchestra is in top form, usually the day following the U.S.-sponsored performance, a tape recording of the well-rehearsed work is made. This gives the opportunist a recording which he may offer for rental to PAOs supervising radio stations, or import and have salable pressings made in the United States. At least one conductor who works the American-operated European cultural circuit issues pressings of his musical interpretations under his own label.

But there is some indication that the days of the barnstorming, pressure-bearing artist of dubious ability are numbered. Lately, PAOs in Germany and Austria, perhaps alarmed at the recent volume of artistic impositions attempted, or angered at the gall of the ambitious ones, have been treating them somewhat roughly. One official in Austria said, "Suppose they do try to raise a rumpus in Washington as they have in the past. I've prepared an estimate of the money spent during the past two years just to investigate these carpetbaggers' claims, answer piles of their letters, and prepare replies to frequent inquiries from other sections of the Embassy and Consulate who've received their mooch letters. Someone's going to be shocked."

Waving a thick file of letters from a certain bothersome opportunist, he concluded, "Let economy in government start here!" With that he affixed his signature to a letter approved up through channels and designed to curb the activities of at least one "carpetbagger." It must have been written on asbestos.

A Joint Announcement

by

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and

CHICAGO MUSICAL COLLEGE

Effective with the 1954 Summer term, Roosevelt College School of Music and the Chicago Musical College will combine their educational facilities to form one institution of musical education.

The School will be known as

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A Division of Roosevelt College

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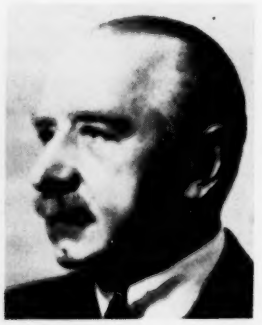
The Schools believe that the union will serve to carry on and advance the high traditions of musical education maintained by CMC during its history of many years and by Roosevelt College School of Music for a lesser period, and will create a school of music with outstanding facilities, faculty, and academic standards.

Joseph Creanza



Rudolph Ganz

Joseph Creanza, Director of Roosevelt College School of Music, will head the combined educational programs, and Rudolph Ganz will continue actively as artist-teacher in the piano department under the title President Emeritus of Chicago Musical College.

Those interested in pursuing studies in the various departments are invited to write for further information to

ROOSEVELT COLLEGE OF CHICAGO
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Der Freischütz revived in new production at Covent Garden after twenty-year lapse.

THE INTERNATIONAL SCENE

LONDON

■ Covent Garden has revived *Der Freischütz,* which has not been given there for nearly 20 years. This was a new production by Christopher West, with scenery and costumes by Roger Furse. The scene of the Wolf's Glen, in particular, was vividly exciting. All the cast were members of the resident company. Adèle Leigh's Anne and Otakar Kraus's Caspar were outstanding for singing and fineness of characterization. The conductor, Edward Downes, secured a well-balanced ensemble and shows much promise. *Elektra* was reintroduced into the repertoire during the following week under the direction of Rudolf Kempe, who obtained a performance of the utmost brilliance and dynamic power. Erna Schlüter, an experienced and finely equipped artist, was the Elektra. Leonie Rysanek, a young dramatic soprano from the Munich Opera (who sang here with the company during their visit last fall), gave a most sensitive interpretation of Chrysothemis and has a voice of superb opulence. Klytemnestra was well portrayed by Edith Coates.

I have rarely heard the opening scene of the maids so effectively played. The entire performance was on a very high level. The only possible criticism was an occasional undue brightness of stage lighting, especially at the moment of the entrance of Orest (a role that was nobly sung by Otokar Kraus).

■ Georg Solti conducted the L.P.O. in a program of which the main item was a luminous interpretation of Tchaikovsky's "Pathétique" Symphony. The soloist of the evening was Cyril Smith in the Rachmaninoff Paganini Rhapsody, which he played with fluency and brilliance.

■ Edwin Fischer was both conductor and soloist with the Philarmonia Orchestra. As conductor, he gave an eloquent reading of Mozart's G Minor Symphony; and in his more familiar role of soloist he played with flawless technical skill the Mozart D Minor and Beethoven G Major concertos, conducting from the piano.

■ The South Place Chamber Concerts, which are held at the Conway Hall, have been established for 63 years. At the final concert of the present season the artists were Ethel Bartlett and Rae Robertson, who are always enthusiastically welcomed in this country after their tours in America and elsewhere. Included in their program were the Brahms St. Anthony variations, and two works by the late Sir Arnold Bax, dedicated to these pianists ("The Poisoned Fountain" and "Hardanger"). This Concert was in aid of the very deserving Musicians Benevolent Fund.

■ Dallapiccola's Opera *Il Prigionero* was given in concert form under the auspices of the B.B.C. at the Festival Hall. The scene is a dungeon in the State prison at Saragossa in the 16th Century. Its deeply poignant theme deals with the sufferings of a condemned prisoner. The composer's music has Schönbergian tendencies, and there is little opportunity for the soloists. Hermann Scherchen, a notable interpreter of music in this idiom, conducted the R.P.O. The opera, which is short, took up only the second half of the program. In the first half, Dame Myra Hess delighted us in Mozart's E-flat Piano Concerto, which she played with exquisite purity of tone and impeccable artistry.

Rafael Kubelik was in charge of this Orchestra at the concluding concert of the Royal Philharmonic Society's season. The program was all orchestral, and commenced with two works by Czech composers—Dvorak's "Otello" Overture, and Suk's "Meditation on an old Bohemian Chorale"—neither of which is heard frequently here. They were followed by Honegger's Fifth Symphony (written in 1950), which the composer wishes to be known by its subtitle "Di Tre Re." It is in three movements, of which the first (Grave) and the third (Allegro Marcato) are the most effective. The final item was Schubert's Ninth.

■ Gina Bachauer gave a Festival Hall recital which displayed to the full her formidable technical power and musicianship—especially in a Bach Partita, Liszt and Chopin.

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Final Act apotheosis in Die Zauberflöte *as performed by The Netherlands Opera. Three performances are scheduled for the coming Holland Festival.*

THE NETHERLANDS

■ The Netherlands Opera, gradually developing into a first-class ensemble, started the season 1953-54 with Beethoven's *Fidelio*. Conductor Josef Krips was the inspiring force behind this highly successful performance. Gré Brouwenstijn showed great talent in the title role, so well suited to her. Jan van Mantgem, assuming the role of Florestan, replaced Frans Vroons. His prison aria, "In des Lebens Frühlingstagen," was especially moving. Otakar Kraus gave a lively interpretation of Pizarro, superb both in voice and action. An interminable ovation to the whole cast. Flowers showered on the stage from the upper gallery.

Like a fairy tale was Josef Krips' performance of *Die Zauberflöte*. The tempi and orchestral nuances revealed the enormous capacities of this gifted batonist. Highly commendable was Nelly Burbach's debut as Queen of the Night. She completely mastered the difficult coloratura of the score, but lacked the imposing majesty needed for the sinister counterpart of Sarastro. The star of the evening was Jos Burcksen as Papageno; both his acting and singing were superlative. Three performances of *Die Zauberflöte* are planned by the Netherlands Opera for the coming Holland Festival.

■ Eduard van Beinum, returning last January from guest conducting the Philadelphia Orchestra, was full of praise for this superb ensemble. Contact with the American musical world has been most successful, and the Concertgebouw Orchestra can expect a hearty welcome on the other side of the season when it undertakes its first great tour through the U.S.A. this coming October.

■ Other great events of this winter season were: Rafael Kubelik's impressive performance of Mahler's tragic Ninth Symphony, and his astonishing creation of Shostakovitch's First Symphony, which the composer wrote at the age of nineteen. Of first rank was Geza Anda's interpretation of Bela Bartok's Second Piano Concerto under the baton of Ferenc Fricsay. This fascinating piece of modern experimentation with sounds left an unforgettable impression. Another great pianist Nikita Magaloff gave an Amsterdam premiere of the Fifth Piano Concerto by Serge Prokofiev, who died in 1953. It is full of funny inventions and amusing, but lacks lyrical moments. Magaloff played it sublimely. First-class soloists who should be mentioned include: Nicole Henriot in Saint-Saens' Third Piano Concerto; the Belgian violinist Arthur Grumiaux in Mozart's G Major Concerto and "Tzigane" by Ravel; Casadesus in Ravel's Concerto "pour la main gauche"; and our Dutch pianist Hans Henkemans in Mozart's B-flat Concerto.

Willem van Otterloo conducted the Residentie Orchestra in the Hague premiere of an English work, the Symphony in B-flat by William Walton. Among the scarce English symphonies of our century, this only symphony of Walton ranks among the best. The whole score presents itself as an unusually clever and firmly built orchestral texture, which, however, appeals little to the senses. In this concert Wilhelm Backhaus appeared as soloist in Brahms' First Piano Concerto in D Minor.

The interpretation of Rachmaninoff's Second Piano Concerto roused enormous enthusiasm with the public. It was splendidly played by our grand pianist Cor de Groot and superbly accompanied by van Otterloo and the Residentie Orchestra.

An orchestra of a completely different nature also deserves our attention —the Foundation "Het Nederlands Studentenorkest," founded on Aug. 6, 1952, which, as an inter-academic orchestra, consists of the very best student-musicians of the Netherlands. The orchestra started its second tour through the Netherlands this season. This tour was preceded by a "work period" of 12 days in the little village of Bergen, where 8 hours daily were dedicated to practice and rehearsals in the well-known "Ruinekerk." The young and energetic leader, Jan Brusse, obtained remarkable results with this orchestra. This students' orchestra, which offers disciplined and intelligent playing, could be studied as an example of excellence by many professional orchestras.

The Brazilian Ballet Theatre of Rio de Janeiro in the religious ceremony "Macumba." ". . . savage primitivism . . . haunting power."

PARIS

■ The Opéra commemorated the 25th anniversary of the death of Diaghilev with an evening which revived the greatest productions of this master. It included a revival of "The Firebird" with new settings by Wakhevitch and choreography by Lifar. Lifar modified the original story, transforming the dance of the bird and the prince into a tender duo. He found noble poses for the scherzo of the princesse (Christiane Vaussard) and the Finale. The three settings are beautiful, especially that of the forest. The principal interpreters were Nina Vyroubova, perhaps the most beautiful dancer at the Opéra at the present time, assured in her medium and of exquisite grace; and Y. Algaroff, very spectacular, but lacking a certain authority. One also would have liked a bit faster tempi by the conductor, Louis Fourestier.

■ The Opéra Comique made a big success with the revival of *Paillasse* and the *Jongleur de Notre Dame,* both completely refurbished and restaged by the indefatigable Louis Musy in the new settings of Deshays. The first work presents the excellent singers Georl Boue (Nedda), Raoul Jobin (Paillasse), and Borthayre (Tonio), who succeed in reanimating the old drama. But the great success of the evening was the debut of André Dran, the brilliant prize-winner of the Conservatory. He has a well-disciplined voice, excellent musicianship, and is a comedian of great sensibility. Albert Wolf was the excellent director of these works.

■ An important event of the month was held at the Empire, the new production of the famous *Threepenny Opera* (by Brecht and Weill), which was first presented at Monte Carlo in the presence of the reigning prince Rainier. To transfer the realism of the original action and the score (which is only played by a few instruments) to the stage of the Empire, actually reserved for great spectacles, book and score had to be considerably revised. Despite the knowledge and tact exercised by the adaptors and the composer Maurice Thiriet, the work loses in meaning through its cynical poetry and dark humor what it gains through elaborate stage production. It lacks balance between elements. Françoise Rosay as Mrs. Peachum was the only one who seemed to catch the spirit of the work. The ingenious score of Weill managed, with the help of the talented conductor R. Blareau, to shine through the overgrown instrumentation. There can be only praise for the ballet as staged by John Taras.

■ Speaking of the Dance, I must mention the enormous success of the Brazilian Ballet Theatre of Rio de Janeiro. In its spectacles we find an atmosphere of savage primitivism, especially authentic in the religious ceremony of Macumba, which is reconstructed with haunting power.

■ Glancing ahead a bit, the summer festivals .d e s e r v e some attention Though the usual brilliance of Grande Saison in the Spring will be clouded by the news from the Far East, numerous concerts, gala performances and "Nuits" are envisaged. The 10th anniversary of D Day will be commemorated by a performance on the Place du Pantheon of the Magnificat by M. A. Charpentier and Verdi's Requiem. Seven thousand auditors will fill the splendidly illuminated building. In front of Notre Dame, a performance of the Vray Mistere de la Passion will be given again. In the Parisian suburbs, palaces and castles will take part in a round of festivals. The Fêtes de Nuit at Versailles, such a rousing success last year, will be followed by one at the Château du Vincennes, which has been entirely restored. In the splendid abbey of Royaumont an international discussion has been organized for the end of June. The topic to be discussed is "The Problem of Language and Thought in Contemporary Music." Musical evenings will also be featured at this gathering.

In the provinces, Bordeaux has the honor of offering the first festival of the year. Its magnificent theatre, a masterpiece of 18th-century architecture, will house this season a revival of *Peter Grimes,* the famous work by Britten, which will be sung in French under the baton of Ch. Bruck. The Ballet of the Paris Opéra will give three performances. The orchestra of the Paris Opéra and the Orchestre National de la Radio under the direction of our great Charles Munch will play compositions by Beethoven, Dutilleux, and Roussel, as well as Berlioz' "L'Enfance du Christ." The chamber orchestra of the Radio conducted by Pierre Capdevielle will also be heard. Soloists announced are Brailowsky, Milstein, Durufle, and Janine Micheau.

The 16th Strasbourg Festival will be very eclectic. Works by Bach, Haydn, Couperin, and Vivaldi will appear on programs with modern works by Ravel, Falla, Milhaud, Alban Berg, Schmidt, Messiaen, Shostakovich, Daniel-Lesure, and J. M. Damase. The Orchestre de la Radio and the orchestras of Madrid and Florence, conducted by Argenta, Piero Adorno, and the two brothers Fritz and Charles Munch (sons of the old Alsacian city) will be the interpreters of this ambitious fare.

■ Just announced is the appointment of Marcel Dupré, one of the world's most famous organists, as director of the Paris Conservatory. He succeeds the late Claude Delvincourt who died tragically in a car accident two months ago, en route to the Rome Conference of 20th Century Music.

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FOR INFORMATION: **WRITE RAGNVALD BJARNE, OSLO, NORWAY**

AUSTRIA

■ George Szell, Music Director of the Cleveland Symphony Orchestra and regular guest conductor of the New York Philharmonic-Symphony, left for Europe on May 15 to produce and conduct the world premiere of *Penelope*, a new opera by the Swiss composer Rolf Liebermann, which will have its initial performances at the Salzburg Festival on Aug. 17, 20, 23, and 27. In addition to these opera performances he will conduct the Vienna Philharmonic at the Festival on Aug. 25. Prior to his arrival at Salzburg, Szell has been engaged to conduct two concerts in Rome, on May 25 and 29, as well as a modern music cycle in Vienna on June 17. Following the Viennese engagement, he will go immediately to Salzburg to supervise the details in connection with the *Penelope* premiere.

■ Gottfried Einem is writing an opera to a libretto by Ludwig Berger based on "Aus dem Leben eines Taugenichts" by Josef Eichendorff.

■ Frederic Fall, former conductor of the Vienna Volksoper has been appointed head of the Washington Capital Opera Association. The aim of the Association is to arrange opera performances of high artistic merit.

■ The international foundation, Mozarteum, intends to publish a new complete edition of Mozart's works. Ernst Fritz Schmidt, Augsburg, Bavaria, president of the German Mozartgemeinde, is to direct the publication, which will be carried out by Mozart experts from all parts of the world, including Professor Bernhard Paumgartner of the Salzburg Mozarteum and Professor Josef Novak of the National Library, Vienna. The new edition will not be a reprint, but will be based exclusively on the original Mozart manuscripts. It will be published in 110 volumes over a period of 15 years. The first five volumes are to appear by 1956. Publishers are the Bärenreiter-Verlag, Cassel and Basle; Osterreichischer Bundesverlag, Vienna; and Deutscher Verlag für Musik, Leipzig.

■ Erich Joseph Lassner, a young baritone, has established a Vienna Chamber Opera at the Palais Esterhazy. A small *avant garde* theatre, it is producing old and modern short operas, from Monteverdi to Paul Kont. The first work shown was *Pimpinone*, a short comic opera by Georg Philipp Telemann (1725) with the original instruments (string quartet and cembalo). The second opera was *Susanne's Geheimnis* by Ernanno Wolf-Ferrari, adapted for chamber opera performance.

■ Karl M. Branlstätter, Marco Frank, Viktor Korda, and Alfred Uhl are the first composers to be commissioned by the City of Vienna for works to be performed at the youth concerts of the Vienna Symphoniker Orchestra organized by the City.

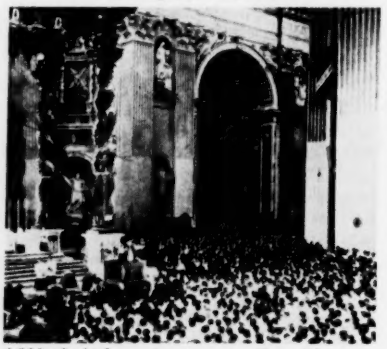
Szigeti on Tour

Clemens Krauss and Sergiu Celibidache will be at the helm of the Orquestra Sinfonica of Mexico during the fortnight beginning May 21. Joseph Szigeti will be soloist at both pairs of concerts. Mr. Szigeti will appear in two recitals, in addition to these four orchestra programs, and will then visit eight South American countries on a two-month tour of thirty-two concerts.

After a concluding series of concerts at the Teatro Colon in Buenos Aires, Mr. Szigeti will go to Europe for a vacation and numerous concert engagements, returning to our shores in time for three appearances with the N. Y. Philharmonic, under Bruno Walter, during Christmas week.

Jennie Tourel sailed on the Isle de France *on May 5 for concerts in Europe and her first tour of South Africa in June and July, and will be abroad through October.*

Artur Rubinstein shown on his departure from Idlewild Airport on May 4 for Paris, where he will launch a 6-month tour of 9 European countries.



4,200 choir boys from more than 20 countries participating in a special mass in St. Peter's, Rome, on the occasion of the 5th Congress of the International Federation of Little Singers, April 20-25.

Mary Bothwell (right), Canadian-American soprano who recently starred in a TV program honoring Canadian cultural achievement, is congratulated by Nancy Craig (ABC TV and Radio Commentator) and the Hon. Ray Lawson (Consul General of Canada in New York).

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BERLIN

■ Brilliantly played by the Leipzig Gewandhaus-Orchester under the baton of Franz Konwitschny, the German first performance of Shostakovitch's Tenth Symphony at the East Berlin Staatsoper was a first-rate musical event. It is a work of monumentality, but this monumentality is rooted in the musical material rather than in programmatic admixtures which have often marred Shostakovitch's inspiration in previous compositions.

The first movement, after a tragic introduction, develops a dramatic fight between two sharply contrasted subjects, the first melancholic, the second maliciously aggressive. The second movement, a *scherzo diabolico*, has all the grotesque and satirizing features, the merciless attack of thrilling brass-breaks and whipping string passages that one remembers of the young Shostakovitch who wrote *The Nose* and *Lady Macbeth of Minsk*. (It is as if the very nature of the composer rises against the ridiculous oppressions it has had to tolerate for years.) The following lyric *notturno*, with its horn episodes, is a bit of a technicolor postcard, but somewhere in the middle it features a brisk march. The concluding movement begins with a deeply expressive *andante* as a dialogue between the deeper strings and woodwinds, followed by an *allegro* exhibiting the refreshing vitality and irresistible energy of loosely knit dance patterns.

■ While the Berlin Philharmoniker undertakes its yearly spring tour, the RIAS Orchestra, returned from foreign visits, has resumed its Berlin duties with Fricsay's splendid reading of Bartok's Concerto for Strings, Percussion, and Celesta. Fricsay was also in charge of a truly vehement *Judas Maccabaeus* (Handel) with the St. Hedwig's Kathedral-Chor and Maria Stader, Ernst Haefliger and Dietrich Fischer-Dieskau as soloists.

■ The hundredth anniversary of Janacek's birthday is being celebrated by many performances of his works. The Hamburg Staatsoper, apart from a new production of *Jenufa*, offered a stage performance of his song cycle "The Diary of the Departed." The Munich and Berlin Städtische Oper revived *Jenufa*. The Wiesbaden May Festival — which opened with Handel's *Julius Caesar*, and followed this attraction by guest appearances of the Vienna Staatsoper and Covent Garden, London (*Peter Grimes*) — announces the first postwar production of Janacek's *From a Mortuary*.

■ There is hardly any German town of major musical importance where one does not encounter the name of Andor Foldes on display posters. Rarely, indeed, has a pianist captivated the whole of Germany so completely within a few weeks as Foldes has, especially with his authentic Bartok interpretations.

HORST KOEGLER

NORWAY

■ Norway, beautiful land of the midnight sun, every year draws many hundred thousands from America and Europe who come to visit the splendid fiords and enjoy various sports.

Oslo, the northernmost capital of the world, has seven theaters playing operas and operettas during the summer season. In July and August the National Theatre gives performances of Millöckers *The Beggar Student*, with a splendid cast. The New Theatre features *Tosca*. The Central Theatre is still housing an old Broadway acquaintance, *South Pacific*. And still other theaters bill shows of various kinds and ballet performances. The marvelous city of Bergen, on the west coast, has its own Bergen Festival from June 1 to 15, and announces among its guest artists: Eugene Ormandy, Elisabeth Schwarzkopf, Jussi Bjoerling, and Clifford Curzon. A special attraction of the Bergen Festival is the series of daily concerts given in Grieg's home "Troldhaugen" (The mountain of the dwarfs) by singers of international repute.

Drammen, Norway's third largest city, just closed the spring season with Beethoven's Ninth Symphony, conducted by the young talented Oivin Fjelstad, who recently conducted a Norwegian concert in Carnegie Hall.

RAGNVALD BJARNE

BUENOS AIRES

■ Plans for the forthcoming Colon winter season were announced by the Municipal Government at a Press meeting. The series opens on June 8 with Bellini's *Norma*. The new soprano, Dorothy Dow, will sing the title role, and Ebe Stignani will sing the role of Adalgisa. The next performance features the ballet "The Lady and the Unicorn," with music by Chailly and choreography by the new German choreographer, Heinz Rosen. Decor and costumes are by Jean Cocteau, who will come to supervise the spectacle. The program will also feature another novelty, the ballet "L'Indifférent," with music by Hans Haug. Other performances include the local premiere of Britten's *The Rape of Lucretia*, the revival of Gluck's *Alceste*, and the local premieres of *Amelia Goes to the Ball* by Menotti, *Il Prigionero* by Luigi Dallapiccola, *La otro voz* by José Maria Castro, and the ballet "Usher" by Roberto Garcia Morillo. A concert conducted by Paul Hindemith will include the first hearing of his Requiem, also an opera by the Argentine composer Felipe Boero, *Zincali*, will be offered. The regular repertoire includes: *Cavalleria Rusticana*, *Traviata*, *Tales of Hoffmann*, *Otello*, *Mefistofele*, *Falstaff*, *Bohème*, *Manon* (Massenet), *Die Meistersinger*, *Don Giovanni*, and *Ariane auf Naxos*.

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HERE AND THERE

■ A real beauty in appearance and voice, is the verdict on America's Franca Duval, a soprano from Long Island, N. Y., currently on loan to the opera houses of Italy. She has not yet been heard in her home town (NYC), but San Francisco reports enthusiastically on her recent West Coast concert.

■ The ships and planes leaving for European music centers continue to be loaded with celebrities and artists on annual concert duty. Ethel Bartlett and Rae Robertson recently waved goodby for the summer. Their first stop was for two SRO recitals in The Hague. Spain, Germany, England will hear the pianists before their return for the November start of a Western hemisphere concert tour.

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■ Howard Vandenburg, American tenor currently at the Munich Staatsoper, writes a letter accompanied by a press release telling of an emergency flight to London, on an hour's notice, to take over the Covent Garden Radames in a Manchester *Aida*. Having just sung the role in German for the premiere of a new *Aida* staging (devised by Rudolf Hartmann for the Bavarian opera), Vandenburg busied himself en route brushing up his Italian version. The flight turned out to be emergency in more than one way. Two planes developed mechanical difficulties necessitating six hours wait in Düsseldorf; other travel vicissitudes, included a 3 a.m. arrival in London, a 5:30 a.m. take-off for Manchester, and an 11 a.m. rehearsal with a scheduled 7 p.m. performance. He did it. But the net result—which seemed to please all concerned—was that an American sang an Italian opera in England in German, which was the final choice.

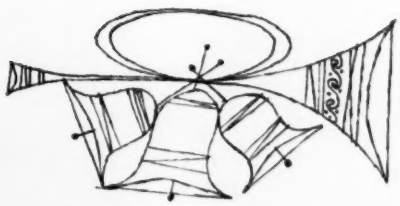
■ Unique, enlightening, and melodious programs of medieval, renaissance, and early baroque music have distinguished The Primavera Singers and Players of the New York Pro Musica Antiqua. If you haven't heard them to date, check on their next recital listing. (This is not an advertisement. Their work is an inspiration.) David Libidins has announced management of the group.

■ Martha Lipton has left for England to open in Britten's *Rape of Lucrece* in that country and to join the opera's tour of Germany. The mezzo-soprano will sing a program of American songs for the B.B.C., and will program a series of Mahler works (the "Lieder eines fahrenden gesellen" and the "Kindertotenlieder"), returning to the United States for the '54-'55 season of opera and concerts.

■ Before starting his third stint at the Sands in Las Vegas, Robert Merrill will fly to Rome to record the Puccini *Manon Lescaut* with Licia Albanese for RCA-Victor.

■ Bright faces and a chatter of young voices brought a feeling of spring to West 57th Street as the buses drew up before the Henry Hudson. The youngsters were the Korean Children's Choir slated for a country-wide tour of concerts benefiting the American-Korean Foundation, of which Gen. James A. Van Fleet is Chairman. We understand that the texts of their songs are bilingual, but "Jingle Bells" is always sung in Korean. (Don't ask us why.) The group started out bravely in silks and some oriental trimmings, which were soon changed, by dour necessity (our weather), into sturdy but less colorful gabardine and corduroy. Let's wish them a happy and profitable journey.

MARY CRAIG



BUGLES AND BELLS

By H. W. HEINSHEIMER

LONDON

A FEW days in London—too few, always too few days wherever I stop on these hurried trips—make one marvel at the musical activity of a city which none of us associates particularly with music. Its time to revise one's views. During the one week I spent here I had the opportunity, night after night, of hearing first-class orchestra concerts. Kubelik conducted; Beecham made an appearance and a speech; George Solti, musical director of the Frankfurt Opera House (and soon to appear at Ravinia and the Hollywood Bowl) conducted two concerts—all programs, to be sure, on the easy digestible side, between the "Unfinished" Symphony and Tchaikovsky. But, in between, Scherchen conducted a brilliant performance of Dallapiccola's *Prigionero,* and Stokowski was about to begin a series of concerts featuring a great variety of pieces, among them William Schuman's "Circus" Overture.

I met Cecil Smith, formerly of New York and now of the Beaverbrook papers in London, at a concert and reception in honor of Dallapiccola at the Italian Art Center (and with him was David van Vactor, conductor of the Knoxville Orchestra who also was conducting in London the same week). He told me that this amazing accumulation of orchestral music was by no means a seasonal accident but rather the rule from September to the end of June. He thinks that, musically speaking, London is today the most active city in Europe—and not only on the billboards, with a lot of papered audiences giving the disgruntled background for visiting batonists. The new Festival Hall is so attractive and popular a place with its soothing-to-look-at, and even more soothing-to-sit-in, gray chairs, its bewitching lighting, its immaculate acoustics, that the public goes to concerts as frequently as people elsewhere go to the movies—not so much attracted by a special name or soloist, but rather by a program they like and just because it's nice to spend an evening there.

Covent Garden, too, takes its place in this amazingly rosy musical picture. For the first time in history an English opera house has a full eleven-month season. I had a most interesting chat with David Webster, General Manager of Covent Garden since the end of the war and a go-getter if ever I have seen one. When he took over, the opera house had a subvention of 20,000 pounds; now he gets 230,000 pounds ($644,000) from the government. He has his own company, of course, but also brings in *stagiones* from the continent—Rome, Paris, Vienna, München, for instance—and fills in with ballets when he can not bill opera. While I was there he played a mixed repertory of *Freischütz, Rigoletto,* and *Elektra,* interspersed with the "Lac des Cygnes." And on the posters I saw the announcement of two full cycles of the "Ring" to be given in June (under Fritz Stiedry) at a time when we at home have long since said goodby to opera.

Webster doesn't neglect the contemporary repertory. He keeps Britten's *Peter Grimes* alive, and for next season has announced two new English operas: Walton's *Troilus and Cressida,* and a new work by Michael Tippet. American composers, however, should not rush to the post office after reading this report: the government subsidy seems to impose at least some moral obligation on Covent Garden to invest in new productions mainly (though not exclusively) in order to give British composers a chance to be heard. The conductor of Covent Garden's *Elektra,* incidentally, was Rudolf Kempe, who will join the Metropolitan Opera next season (and, judging from the brilliant reception he got from the press and the highly laudatory shoptalk that surrounds him, we might be in for a real treat).

Perhaps my most interesting meeting was with Kenneth Wright, a veteran of 31 years with the BBC, and for the last three years musical director of its television department. I was amazed—and I am sure many of my readers would be likewise—to learn how active TV is in England. The BBC already serves 3½ million TV sets throughout Great Britain. Just how it works, what it does musically, and what the ideas behind it are, is so interesting a story that I'd like to tell you more about it. But not today—I have to catch a plane for Hamburg. And, even if I had time to tell the story, they wouldn't let me: I've used all my space. Not enough time in London, not enough space in New York—and so much to see and to tell. Well, I'll be seeing you.

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Olga Samaroff

ACCURACY IN MUSICAL PERFORMANCE

Why do so many talented young musicians win contests and make successful debuts, only to flounder helplessly in the struggle to achieve musical independence? This article by the late Madame Olga Samaroff, world-renowned pianist and teacher of the gifted artists pictured above, is a stimulating appraisal of the arts of teaching and studying.

By OLGA SAMAROFF

IN the course of 20 years' activity as a musical educator, I have come to the conclusion that next to *inspiration*, the rarest thing in a student's approach to music is true *accuracy*. Let me discuss two questions in connection with the prevailing and appallingly low standard of accuracy among the rank and file of music students, namely: whose is the fault? and what *is* the true significance of accuracy in musical performance?

The fault, it seems to me, cannot be laid only at the door of the individual teacher. The distressingly low standard of accuracy among music students—a standard that would not be tolerated in any other branch of education—is rather the result of a whole approach to the teaching of music. For convenience sake, let us call it the *19th-Century System of Teaching Music*. It was a system accepted without question in the 19th Century, and is only now beginning to be questioned by serious educators. In this system of teaching, far too little insistence upon the student's independent use of his own knowledge was made. A much too easy acceptance of mistakes that never should have been made caused the student to minimize his own responsibility towards accuracy in his work. An intelligent youngster who would blush to be caught adding up two and two as five thought nothing of playing long notes short, and short notes long. Bright boys and girls who would reject as utterly impossible the substitution of the word "cow" for the word "moon" in reading, blithely played without a qualm wrong notes that changed the whole tonality of a passage. The wasteful habit of paying someone to tell them an F-sharp was an F-sharp (although they possessed the knowledge that would enable them to recognize the note themselves) never seemed to bother them.

I have a vivid recollection of the first music lesson I had in Europe. It was in Paris at a convent where I had just been admitted as a boarder. I was eleven years old. The piano students in the convent were taught by nuns, but once a month the eminent French composer and organist, Charles Marie Widor, came to supervise their work. Although I was to study piano outside of the convent, I was admitted to his class. The lesson consisted mainly of corrections of wrong notes. "G in the bass, Mademoiselle, G in the bass," was the kind of patient admonition from Widor that was the theme of the class work. The girls blushed, the nuns who taught them blushed, but everybody seemed to consider the proceedings utterly natural and normal.

Up to that time I had studied with my grandmother. She somehow made me feel ashamed when I played wrong notes. She not only corrected them, but she managed to make me feel it would have been much simpler to play the right ones in the first place. She was ahead of her time. Widor had no wrong notes to correct in my playing, and I believe this fact was the foundation of a wonderful interest he took in my work up to the time of his death.

Contrary to the belief of many people that I only accept advanced pupils with concert-caliber talent of the highest order, I have actually taught beginners, amateurs, students with little talent, students with no talent, and students of all ages. Taking into account my courses for listeners who know nothing at all about music, I have pretty well run the gamut of teaching experience. It is this that gives me so much confidence in the conviction

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that we 20th-Century teachers can make an important contribution to general music education by an approach that forces the independent use of all the knowledge a student possesses—an approach that obliges the student to *think*.

In various debates I have had on the subject with colleagues, I invariably meet the question, "What about all the great musicians who were developed through what you call the 19th-century system of teaching music?" My answer usually is, "I class them with the great men of all types who reached the heights in spite of a type of general education that included the reciting of a soon-forgotten memorized text, the birch rod as punishment, and other features which have been replaced by independent thinking and research on the part of students. The outstanding men of the past achieved their greatness in spite of, rather than because of, their education. Also, we must not forget that side by side with relatively few great artists there has always been an army of nonentities in the world of music.

The fine university professor today imparts knowledge and sees to it that students progress in their work, but his relation to students outside of his lectures is rather that of a consultant than a dogmatic intellectual taskmaster. In every department of modern education the student is expected to find out all he can for himself. If he fails, one can be reasonably sure he would not have succeeded under the old system of having all his knowledge pumped into him by a teacher.

Another question I usually meet in debating this matter is, "In teaching piano, is it not the duty of the teacher to pass on the great performance traditions of the past?" My answer to that is another question: "Which tradition?" At the time I was trying to find myself as an independent musician, after being coached for 10 years in Europe—in Paris, Berlin, and Vienna—there were three famous pianists generally regarded as Chopin specialists—Paderewski, De Pachmann, and Gabrilowitsch. I knew their playing thoroughly. I still possess scores in which I noted the very different and very individual ways in which each one played Chopin. Shall I pass on to my students the Paderewski tradition, the De Pachmann tradition, or the Gabrilowitsch tradition? Or shall I pass on the Russian tradition as I learned it from Jedliczka, pupil of Nicholas and Anton Rubinstein? Or the French tradition, of which I had a copious dose at the Conservatoire de Paris.

The truth is that the tradition passed on by any teacher is based upon what he was taught, and this whole chain of passed-on traditions is actually inspired either in the beginning or somewhere along the line by preference for a particular artist or adherence to a certain school. The famous Beethoven players who were held up as models to students in Europe at the time I was working there were Eugene d'Albert and Frederic Lamond. They were as different one from the other as Schnabel and Serkin. Which one can be considered *the* tradition?

I am usually asked at this point: "What *do* you do with your students?" My reply is, "I *try* to lead them straight to the *composer*." And this is where we come back to our main topic—accuracy.

Every child studying the piano must be taught the facts of music—the notes and rhythmic values—just as he is taught a proper posture at the piano, a right hand position, the effective use of fingers and wrists, and the controlled production of a singing tone. But the student must learn that accuracy alone is not enough. As he progresses toward the threshold of art he must gradually learn the true *significance* of the facts he knows. In order to re-create even the simplest piece of music he must have gained some insight into the art of composition. He must realize the importance of form without which no musical art work can be re-created. A mere smattering of knowledge of a few conventional types of form does not suffice. The student must be brought to realize the various ways in which different composers use basic ideas of form as tonal structure. He must learn the immense importance of the phrase shape, the rhythmic pattern, the harmonic progression; in short, all the tone relationships that give *meaning* to music.

More than once I have had a talented student win a scholarship in my class at Juilliard, playing among other things a required Prelude and Fugue of Bach in the entrance examinations, only to find when I posed the question "What is a fugue?" at a first lesson, that the student's knowledge of the form was either vague and incomplete or nonexistent. Sometimes I got the answer, "Oh, I *had* fugue two years ago!"

In order to inspire in students the desire to learn the things necessary to a real understanding of musical scores I find it exceedingly valuable to impart (or to review, as the case may be) a clear concept of the nature and the evolution of Western Art Music. Music students in general seldom think of the significant fact that Ancient Greece with all the glory of its civilization left no musical art works in the shape of compositions by known masters. It is often startling to these students to realize that no equivalent of Beethoven is to be found in *any* civilization, ancient or modern, other than our own. It brings the student's own relation to our Western Art of music into sharp focus if he is made to study the *reasons* for the phenomenon of musical composition in Western civilization, particularly three great European discoveries without which our musical art never could have come into being —*polyphony, notation*, and *musical forms*. It gives the student a new respect for the score page to get some idea of the development of notation, from the early neumes onward, and to learn of all the work the inventiveness, and the ingenuity that went into the evolution of the art of writing down music. It opens his eyes to the miracle of a modern score, in which the exact pitch and duration of every note can be given by the composer.

Let him further realize that in the values—and by that I mean *not only the pitch and duration of every note*, but the grouping of these notes into musical phrases and rhythmic patterns, the combinations of tones that create

harmony and tonality, the over-all architectural groundplan we call form, the dynamic gradations, the accents, the effect of tempo and fluctuations of tempo upon the mood and character of music; in short, all the tone relationships that give meaning to music—*in all these values as set down by the composer is imprisoned the aesthetic and emotional import of the music.* The task of the interpreter is to *find* the spirit of the music. The recognizable values of the score are his clue. To handle this all-important clue inaccurately is impossibly stupid and destructive of art.

A score of Beethoven's "Eroica" Symphony is at all times an art work. True, it needs to be brought to life through re-creation in sound. That is the nature of our Western musical civilization—creation, re-creation through performance, and the experience of the listener in hearing the music. Without the functioning of the composer, the performer, and the listener, our Western musical civilization would have no meaning. Nevertheless, I repeat, the score of Beethoven's Eroica Symphony lying mute on a shelf is still an art work. The teacher of music must therefore accomplish the task of enabling a student to recognize the musical symbols on a score page as *values*, to understand the significance of these values and to make them sound. It is a long and a very difficult task.

In the field of piano playing, the physical processes are so complicated and difficult that it is easy for student and teacher alike to lose sight of the all-important musical values. And yet it is possible through constant insistence to achieve the placing of *equal* stress upon the musical and the physical problems. I have found this to be true even in the case of children between 10 and 14. I had a boy student of thirteen who had no idea what a fugue was, despite the fact he had already learned six from Bach's Well-Tempered Clavier. I assigned him the task of finding out as much as he could himself. For this purpose I gave him that admirable, concise little fugue primer of Higgs. The boy was fascinated. His own Bach fugue became a totally different thing to him. He began to make discoveries in every bar. His playing became more and more alive. At his next lesson he asked me where he could find out things about sonatas! Soon his study was based upon "finding things out" and discussing them with me. His progress was astounding, but best of all, his interest in his work was tremendous. He may or may not become a great concert pianist, but he will certainly be the kind of musician and teacher we need in the world of music. I had the same experience with William Kapell, who came to me at the age of fourteen. During the seven years we worked together he progressed day by day towards the point of complete musical independence.

Except in cases where mental limitations or sheer laziness render success impossible, I believe every student of music can be brought to realize his or her highest possibilities through an approach that calls into play an independent use of all his or her existing knowledge and mental and musical powers. This, of course, precludes for the teacher the easiest way—namely, playing for the student and permitting him to work on the basis of imitation. It also eliminates the kind of coaching which hands out a ready-made interpretation of music. Such coaching may bring quick and even satisfactory results in the study of any given piece of music. But what about the next piece, and all those that will present the same problems after the teacher and the student have parted company? This, in my opinion, is one reason why so many talented young players win contests and make successful debuts in carefully coached programs, but then flounder helplessly as they try to find their way to musical independence and, alas, very often disappear from the scene because they are unable to assert themselves as musical personalities.

To the gifted student, capable of achieving high artistic results, accuracy soon takes its rightful place in the general scheme of things. He realizes that he can get nowhere without it, but he also realizes that accuracy alone brings him only on the threshold of art. He realizes that the musical values of a score must not only be recognized and understood; they must be *felt* and *interpreted*. He realizes that once he crosses the threshold where art begins, his own imagination, capacity for emotion, and musical instincts *must* come into play. He realizes that his own musical personality will reveal itself no matter how closely he adheres to what can be found in the score. There is no better example of this truth than Arturo Toscanini. Above all, the student will realize that accuracy in the sense of fidelity to the score is not pedantic or drily intellectual or academic. It is merely the indispensable foundation of all artistic performance.

When we read in the critical reviews of performances by young musicians that they can play modern music well but that they have failed to capture the spirit of classic and romantic music, we can attribute whatever truth there is in the criticism to the 19th-Century system of teaching music. In playing classic and romantic works, the student has hitherto done more or less everything he did because somebody else did it that way. He has been overwhelmed by traditions, editions, and inhibitions. Other people have done his thinking for him, they have directed his feeling, and they have stood between him and the composer.

In studying a modern score, the student is free of all this. He is not obsessed by the idea that there is some obscure and mysterious meaning in the music which he cannot possibly find until he is forty. He approaches the score direct. He finds what he seeks, at least in some degree, because he believes he can, and he works with a minimum of outside interference. If the student can be made to realize that *all* music can be approached in this way, his playing of classic and romantic music comes to life. Accuracy is the road to such musical independence.

No one can impart talent, imagination, or capacity for emotion to a student. The final outcome of the work of each young musician will depend upon his possession of these inborn qualities and the degree to which they have been developed. But the teacher who succeeds in establishing a high standard of accuracy in the sense of a real understanding of the values of a musical score will enable any student to re-create music. And we can never forget that re-creation of the music—not virtuoso display, not vain self-expression at the expense of the score, but a true bringing to life of music—is the only legitimate and important object of all performance.

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SCHOOL NEWS

By GID W. WALDROP

Cadek Conservatory Celebrates Its 50th Anniversary

The Cadek Conservatory of Music, which is part of the University of Chattanooga, is this year celebrating its 50th Anniversary. The Conservatory was founded in 1904 by Joseph Ottaker Cadek, a young violinist and orchestra conductor from Bohemia.

Director Cadek resigned in 1945, and Harold Cadek was appointed Director of the Cadek Conservatory and Head of the Chattanooga University Music Department. Within three years the Conservatory and the University merged completely. A considerable expansion has followed, and the School today offers training in all departments.

As part of the celebration, the Conservatory has published a handsome booklet sketching the historical interest and significance of this School. A mammoth production on Palm Sunday of the Bach B Minor Mass was one of several programs commemorating this celebration.

N.A.T.S. 1954 Summer Workshops

Five successful years of National Association of Teachers of Singing summer voice teachers workshops have brought about an extension of knowledge and finer achievements in the field of voice teaching. The need and desire for more workshops continue. This year an effort is being made to enlarge non-member attendance.

During this summer six N.A.T.S. workshop sessions will be held in widely separated sections of the United States. In addition to a full general program, each workshop will feature one "special area" or specialized subject, such as church music, vocal music in school and community, vocal pedagogy, demonstrations of actual teaching, vocal and choral practices and repertoire. The general agenda includes lectures, recitals, demonstrations, discussion groups, vocal forums, etc.

The various workshops will be located as follows: Aug. 8-13, Ohio State Univ., Columbus, O. (Dale V. Gilliland and Louis H. Diercks, co-directors); Aug. 8-13, Montana State Univ. Missoula, Mont. (John Lester and Luther A. Richman, co-directors); Aug. 8-13, Texas Technological College, Lubbock, Tex. (Gene Hemmle and Myrtle Dunn Short, co-directors); Aug. 15-21, Univ. of Colorado, Boulder, Colo. (Alexander Grant, Berton Coffin, Mary Cook, co-directors); Aug. 15-21, Appalachian State Teachers College, Boone, N. C. (Virginia Wary Linney, J. Oscar Miller, co-directors); Aug. 22-27, Augsburg College, Minneapolis, Minn. (John Thut, Harold Brundin, co-directors).

All members of the National Association are eligible for the workshops. Non-members (voice teachers, music educators, choral directors, students) are eligible also, when recommended by a member of N.A.T.S. For all detail information, contact workshop directors, or Mrs. Helen Steen Huls (National Workshop Chairman, State Teachers College, St. Cloud, Minn.).

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N.A.T.S. Summer Workshops shown in right-hand column:

1) *Appalachian State Teachers College, Boone, N. C.*

2) *Montana State University, Missoula, Mont.*

3) *Augsburg College, Minneapolis, Minn.*

4) *Ohio State University, Columbus, Ohio.*

5) *University of Colorado, Boulder, Colo.*

6) *College Texas Technological, Lubbock, Texas*

Eastman School's 24th Annual Festival of American Music

Nearly twenty years ago the Washington *Herald* came out with the statement: "We need no longer search for a great American composer. He is found."

That composer was Roy Harris, on the occasion of the hearing of his Choral Symphony. The performance of his massive Seventh Symphony directed by Paul White at this year's Eastman School Festival (May 3 through 10) confirmed the continued validity of that statement to a new generation of reviewers. The first favorite in the race for the championship, Harris would appear to be the dark horse too, as he emerges full of power, clarity, and deeply national expression at a time when so many of his contemporaries appear to have petered out or fallen by the wayside.

The Seventh Symphony has all the punch that the famous Third has, but it is much bigger, more sumptuous in design and color—though on paper it looks spare as a Bach Fugue, and, indeed, closely resembles one in its gigantic striding block polyphonies. While presenting the greatest variety, its subjects are psychologically related in some mysterious way so that fusion from total disparity is part of the exciting finish to the work. This particular kind of apotheosis in Harris' music is a process way beyond the scope of the intellect, and can only be brought about by tremendous creative force. The Seventh Symphony will be recorded (as will many other works played at the Festival) under the Eastman-Rochester Orchestra's agreement with Mercury Records, Inc.

Also deeply impressive in the week's programs was Walter Piston's Third Symphony. One cannot but be convinced by the tremendous command of all of the composers elements that is evident in Piston's work. He is deeply expressive, though a strange detachment keeps one at arms length, as an onlooker at an important event, rather than as a participant in some collective experience.

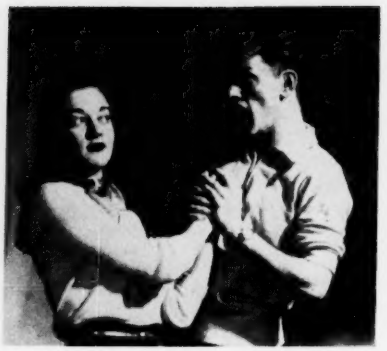
Piston's form is classic, his idiom highly contemporary; yet one feels that he is a modern at the end of the European line, a final wonderful flowering of that line, whereas Harris is the inaugurator of a new line, archetype of a new form, with a new structural principle. Both men are magnificent representatives of *now*, the one an apotheosis, the other a genesis. European symphonic repertory would be hard put to match either one, in quality or magnitude.

Richard Donovan's "New England Chronicle" was one of the most successful works heard, and showed this composer to be a creator of considerable stature and of exciting rhythmic impulse, clear-cut and well-styled thematic material. The work makes a marvelous overture to an orchestral concert. Quincy Porter, recent Pulitzer Prize winner, was represented by his "Poem and Dance." Another of the works to be recorded, it is a work written some years ago, and definitely seemed to be of an earlier esthetic vintage than most of the music heard. Robert Bloom's "Requiem" for oboe and string orchestra, exquisitely played by Wayne Raper, turned out to be a little gem, and is far superior as a "repose" number than is the "Serenity" for Chamber Orchestra by Maurice Weed (played on the same program and recent winner of the Edward Benjamin Award for a work of restful nature).

A work that could only have come out of America was the "Mexican Folk Song Symphony" by Owen Reed, heard in a concert of the Symphonic Wind Ensemble under its brilliant young conductor Frederick Fennel. This dazzling orchestra offers the composer an opportunity to write for whole batteries of clarinets, saxaphones, and brasses as if they were violins, violas, and cellos; and the sound, in precision, quality, and quantity is something unprecedented. Reed's Symphony is as colorful as a Mexican Fiesta, and at the same time as sophisticated and technically adept as the most erudite critic could desire.

Virgil Thomson's "A Solemn Music" and Howard Hanson's "Chorale and Alleluia," also heard in this program, were harmonically rich and full of Gothic resonance and dignity.

Notable among chamber works heard were Bernard Rogers' extraordinary String Trio (a Koussevitzky Foundation Commission premiered last year at the Library of Congress), Wallingford Riegger's Piano Quintet, and Wayne Barlow's "Triptych," part of which was heard at a Composers Forum this past season.



Antheil's Volpone *in "scintillating performance" by Eastman School of Music Opera Workshop. Shown above: Patricia Berlin and Max Shoaf.*

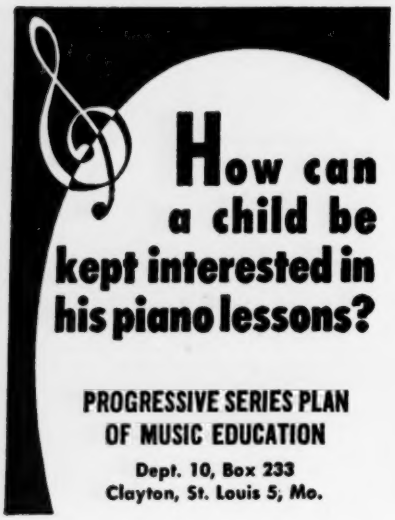
Antheil's *Volpone*, which was the operatic venture of this year's Festival, has been reviewed many times, but it should be reported that Leonard Treasch, as producer, director, and conductor, gave it a scintillating performance—probably the best it has yet received. The full orchestration adds greatly to the wit and vivacity of the music, which, though not Antheil at his best, is yet highly colorful and surefire, theatrically speaking.

The festival was in more subdued mood than usual, owing to the death of the mother of Dr. Howard Hanson (Director of the School and Founder of the Festival) on the eve of the opening event. Mrs. Hilma Hanson, 86, died after a long illness. Dr. Hanson, who was scheduled to conduct a number of the concerts, relinquished this duty to others. PEGGY GLANVILLE-HICKS

University of Michigan May Festival

The 61st annual May Festival of the University Musical Society, Ann Arbor, Michigan, presented six concerts with the Philadelphia Orchestra, the University Choral Union, a Festival Youth Chorus, and an array of soloists to satisfy many musical tastes. A United States premiere of a work by the Mexican conductor-composer, Carlos Chavez, was given, as well as new works by a Philadelphia composer, Yardumian, and a Dutch composer, Landré; for the most part, however, the program featured well-known music. The Philadelphia Orchestra provided the nucleus for the whole festival, performing excellently under Eugene Ormandy and Thor Johnson.

The series opened with an appearance of Lily Pons as soloist with the orchestra. The second-night audience heard the University Choral Union, Lois Marshall (soprano), and Blanche Thebom (contralto) in Vivaldi's "Gloria" and the Chavez "Corrido de El Sol" (Ballad of the Sun), as well as a fine reading of the Dvorak Cello Concerto by Leonard Rose.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A Festival Youth Chorus of several hundred 5th- and 6th-grade students sang with delightful freshness transcriptions of eleven Brahms songs under the capable direction of Marguerite Hood. The Brahms Double Concerto was included in this program with the first-chair men of the orchestra as soloists—Jacob Krachmalnick (violin) and Lorne Munroe (cello). In the fourth concert Zinka Milanov and Kurt Baum sang operatic arias and duets.

The most effective performance was that of the *Elijah*, with four top-ranking soloists and Thor Johnson conducting. The chorus sang with good diction and firm tone, but the music often failed to express the emotion of the text. William Warfield, in the title role, contributed a superb performance, musically, dramatically, and vocally. Lois Marshall sang beautifully; Blanche Thebom did well in her all-too-small part; John McCollum's lyric tenor voice was particularly good.

To conclude the festival series Artur Rubinstein performed both the Grieg Concerto and the Rhapsody on a Theme of Paganini by Rachmaninoff.

The festivals have established during these 61 years a great tradition, enlisting the talents of many of the musical greats of two generations. This year's festival was one of which they can surely be proud. DONALD WRISLEY

Cornell College May Festival

The 56th Annual May Music Festival was held at Cornell College, Mt. Vernon, Iowa, May 6-8. William Warfield (baritone), Ricardo Odnoposoff (violinist), and the Chicago Symphony Orchestra, George Schick conducting, collaborated in one of the most successful Festivals in the long history of the event. The most interesting presentation was that of the German Requiem by Johannes Brahms. The Cornell Oratorio Society joined the Chicago Symphony Orchestra in this performance. Dr. Paul Beckhelm, Dean of the Music Department at Cornell College, was the Festival Director.

Miami Beach Summer Concerts

The University of Miami announces the Fourth Season of the Miami Beach "Pops" by the University of Miami Summer Symphony Orchestra, with John Bitter as Musical Director and Conductor. These concerts, for the past three years, have filled a vital need in the lives of thousands of people who during the summer months have no other opportunity to hear good music Last summer 25,000 people enjoyed the ten Sunday evening concerts in the air-conditioned Miami Beach Auditorium. Ten concerts will again be given on consecutive Sunday evenings at 8:30 p.m., beginning June 20 and continuing until Aug. 22, inclusive. Guest conductors will be Modeste Alloo and Izler Solomon.

Juilliard Announces Faculty Additions

Five distinguished instructors in various fields of general learning have been added to the faculty of Juilliard School of Music, it has been announced by William Schuman, president. They are: Dr. Herbert A. Strauss, who was appointed for instruction in History and Social Sciences; Dr. Doris-Jeanne Zack, for instruction in French and Literature; Dr. Mauro Calamandrei, for instruction in Philosophy and History of Ideas; Mr. Hyman H. Kleinman, for instruction in English and the Humanities; Dr. Katharine A. Wells, for instruction in History and the Social Sciences.

In announcing these appointments, Mr. Schuman pointed out that they reflect the continuing growth of the Department of Academic Studies at Juilliard. Eight years ago, Mr. Schuman stated, approximately ten per cent of the student body at the School elected to enroll in courses leading to the Bachelor of Science and Master of Science Degrees. Today, approximately half of Juilliard's 600 regularly enrolled students are pursuing the degree course, which includes work in various areas of general learning—Literature, Social Studies, History, the Humanities, Languages, Drama, etc.—in addition to the basic musical curriculum of the school.

Last year, the school appointed Dr. Harold Gray to head the Academic Studies Department, and Dr. Gray has now completed a reorganization of the offerings in this department.

Roosevelt College Spring Agenda

Outstanding events on the Roosevelt College School of Music's spring agenda were the third annual Piano Music Conference, concerts by the Roosevelt College Orchestra under Gomberg, the Sinfonietta conducted by Florian Mueller, the School's chorus directed by Robert Reuter, three Kimball Hall recitals by Mirais and Miranda sponsored by the college, the faculty concert series, and three opera workshop performances—Ravel's *L'Heure Espagnole* (in English), Pucinni's *Il Tabarro*, and *The Vision of Ariel*—directed by Erwin Jospe.

Toronto Composers Workshop

Alan Rawsthorne, distinguished British composer, will be in charge of the Composers Workshop at the Royal Conservatory of Music, Toronto, for the summer, 1954, replacing Michael Tippett, who is unable to teach because of illness. Mr. Rawsthorne's class will meet daily for the duration of the Summer School and will be along the same lines as described in the Summer School prospectus.

Born in Haslingden, Lancashire in 1905, Mr. Rawsthorne is now in the front rank of contemporary composers. His Symphonic Studies, "Street Corner," Theme and Variations for Two Violins, and Bagatelles for Piano are available on records. The recently completed Violin and Second Piano Concerti have also received much acclaim. Mr. Rawsthorne has written works for all types of instrumental combinations, and music for radio, the theatre, and films.

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DePaul University To Offer Evening Courses

For the first time in its history, the School of Music of DePaul University will offer evening courses in music beginning with the first semester of the academic year 1954-55.

DePaul University School of Music's spring concert calendar listed the following important concerts given in Thorne Hall: the University Choir, Arthur Becker conductor; the Symphony Orchestra, conducted by Paul Stassevitch; the Quartet da Camera (quartet in residence) composed of Edward Mumm, George Palermo, Harold Kupper, and Harry Sturm; and performances of excerpts from *Faust*, *Hansel and Gretel*, and *Otello* by the school Opera Workshop directed and staged by Andrew Foldi, who also sang the role of Mephistopheles. Another operatic role sung by Mr. Foldi was that of Don Inigo in Ravel's *L'Heure Espagnol*, presented in Mandel Hall May 9.

Thaddeus Kozuch was presented by DePaul University School of Music, of which he is a member of the artist faculty, in a piano recital in the School's Recital Hall May 29, to benefit the University's extensive building program.

Cincinnati, Havana Conservatories Exchange Music and Lectures

An exchange arrangement has been worked out by Dr. T. Scott Huston, of the Cincinnati Conservatory theory faculty, and Dr. Amelio de la Vega, director of the School of Music, University of Oriente, Santiago de Cuba, who visited Cincinnati last summer. The Havana Conservatory will perform Dr. Huston's piano concerto and string quartet this spring; the Cincinnati school has already performed a program of works by de la Vega and other Cuban musicians on May 12.

An exchange of lectures has also been arranged: Dr. de la Vega will lecture here on the history of Cuban music next fall, and Dr. Huston will lecture in Havana next January. "By this means," Dr. Huston explained, "we hope to inaugurate a mutually profitable relationship between the Cincinnati and Havana conservatories."

The program on May 12 included Dr. de la Vega's "Epigramma"; Harold Gramatages' Duo for Flute and Piano, and "Dos Preludios"; Edgarto Martin's "Entre las Palmas"; and sonatas by Jose Ardevol.

THE UNIVERSITY OF MIAMI
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Ralph Vaughan-Williams To Lecture at American Colleges

Ralph Vaughan-Williams, dean of English composers, has accepted an invitation to visit Cornell next fall, the University's Department of Music has announced. It will be his first trip to this country in more than 20 years.

It is planned that he will be at Cornell in October and again in November. In the interim he will visit friends in Arizona, lecturing at several colleges en route. At Cornell he will lecture on the general subject, "Background of Music." He will hold informal conferences with Cornell composition students, and may also conduct in concerts to be given in his honor.

Dr. Vaughan-Williams, who is 81, is among the foremost living composers. His music includes seven symphonies, seven operas, four ballets, choral works, hymn tunes, songs, and incidental music for the films. Among his chief landmarks, in addition to his championship of national music, are the "London," "Sixth," and "Antarctica" symphonies, and the operas *Hugh the Drover*, *Sir John in Love*, and *The Pilgrim's Progress*. Of his stage works, *Job* is probably the best known.

His previous visits to the United States were to the Norfolk Festival in Connecticut to conduct his "Pastoral Symphony," in 1923, and to Bryn Mawr, Pa., to lecture, in 1932.

Louisiana State Plans For New Season

Plans for next year include the 12th annual Festival of Contemporary Music, three workshop performances of contemporary opera, four performances of a major opera, two *a capella* choir concerts, two university chorus performances of major choral works, two symphony orchestra concerts, two concert band concerts, and numerous performances by chamber music groups.

Baldwin-Wallace Announces 1954-55 Plans

The Baldwin-Wallace College Conservatory of Music, thirteen miles from Cleveland, will begin its fall term September 19, 1954. Courses are offered toward the degrees of Bachelor of Music (with a major in theory, church music, piano, voice, organ, and any band or orchestral instrument), Bachelor of Music Education (with a major in voice or any band or orchestral instrument), and Bachelor of Arts (with a major in music theory or applied music, or a minor in music).

The Conservatory provides an unusual opportunity for music study. It offers a faculty of highly trained artists and teachers, one of the most modern music buildings, and first-class equipment. In addition to faculty and student recitals, band, choir, and orchestra concerts, there is presented annually a two-day Bach Festival which has gained a national reputation. The Opera Workshop is active during the entire school year.

Chicago Conservatory Announcements

The Chicago Conservatory announces the recent addition of Harold Eisberg to its faculty. Mr. Eisberg's forte is the field of coaching and accompanying.

Edith Lang, pupil of Sonia Sharnova, now in Rome on a Fulbright Grant, will debut this coming September in Spoleta, Italy, in the part of Madame Butterfly, and will also sing concerts in Rome, Spoleta, and Perugia; Marian Austin, another Sharnova student at the Chicago Conservatory, will sing with orchestra at the Chicago Conservatory commencement June 13 in Orchestra Hall. Mme. Sharnova, as a member of the N.A.T.S. workshop faculty, will speak at the University of Colorado meeting Aug. 16-21, and at Augsburg College, Minneapolis, Minn., Aug. 22-28.

Aspen Institute Special Teachers' Course

From June 28 to August 28 the Aspen Institute of Music will offer a special four-week teacher's course and courses for college credit, thus augmenting the opportunities for sound training in American music schools during the regular academic year.

A surprise boost for the teacher's course was recently given in Portland, Oregon, by Victor Babin (Director of the Institute) and Vitya Vronsky. After conducting three days of master classes and public lessons before some sixty teachers, they announced that all entrance fees were being turned into scholarships for teachers in the area. The classes were sponsored by the Portland District of the Oregon Music Teacher's Association.

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The course, which does not carry credit, runs from Monday, Aug. 2 to Saturday, Aug. 28. It includes admission to general classes, Festival concerts, and the auditing of certain regularly scheduled private lessons by faculty members. Private lessons are available to teachers at a reduced rate. Last year's Institute had an enrollment of 75 teachers from colleges, universities, and high schools.

A total of six to eight credits may be earned by students through the cooperation and supervision of the University of Colorado Extension Division and the University of Denver. Students may use the G.I. Bill through the University of Colorado. Enrollment for credit has increased steadily in the past three years of the Institute; last year there was a total of 50 students. The 32 Festival performers will comprise the faculty.

MARTIN ROBBINS

Peabody Conservatory Announces 1954-55 Plans

The Summer Session at the Peabody Conservatory of Music in Baltimore will this year extend from June 28 to Aug. 7. The fall term will begin Thursday, Sept. 30, 1954.

The series of Contemporary Concerts given at the Peabody will in 1954-55 be devoted to the music of Vaughan-Williams and Darius Milhaud.

The Kroll Quartet will continue as quartet-in-residence, presenting a series of recitals open to the public.

Open to the public as well, will be the third series of six Candlelight Concerts featuring the Little Orchestra under the baton of the School's director, Dr. Reginald Stewart. The concerts will begin Oct. 5 with Harold Gomberg, first oboist of the New York Philharmonic, as soloist. Oct. 19 there will be a program of contemporary European music. Ogden Nash will narrate his own lyrics to Saint-Saens' "Carnival of the Animals" on Nov. 2. On November 16, Stewart has scheduled two operatic works: Monteverdi's *Il Combattimento di Tancredi e di Clorinde* and Stravinsky's *L'Histoire du Soldat*. Rey and Gomez will give a dance recital on Nov. 30, and Menotti's *Amahl and the Night Visitors* will be presented Dec. 14.

Jeanne Hiller and Ed Barnhart in a scene from Manon Lescaut *as performed by the Opera Department of the St. Louis Institute of Music.*

St. Louis Institute To Perform *The Gondoliers*

The Opera Department of the St. Louis Institute of Music will top a busy year with a performance of Gilbert and Sullivan's *The Gondoliers*, on June 2. Recently they provided an evening of operatic excerpts at the Wednesday Club Auditorium before a near-capacity audience. Assisted by the Institute chorus, the program included acts and scenes from seldom-performed operas. There was one act from *Boris Godounoff*, two acts from *The Masked Ball*, scenes from *Rigoletto, Lakme, Forza del Destino, Faust*, and *Manon Lescaut*. There were also a few numbers from Rodgers and Hammerstein's *Oklahoma*.

Ten scholarships have been made available in the important field of Church Music for the coming school year, 1954-55.

Leo Sirota, artist-teacher and director of the piano department, was head professor of piano at the Imperial Academy, Tokyo, Japan, before joining the St. Louis faculty. During World War II he was dismissed from this position because of his anti-Axis stand. Although at the close of the war he was invited by the Japanese Minister of Education to resume his teaching, he declined and came to the United States.

Knitzer Joins Northwestern Faculty

Joseph Knitzer, American violinist, will join the faculty of Northwestern University's music school this September as professor of violin and chairman of the stringed instruments department. Knitzer presently heads the violin department at the Cleveland Institute of Music. He replaces Arcule G. Sheasby, who will retire at the end of the current academic year.

A pupil of Leopold Auer and Louis Persinger, Knitzer made his debut at the age of 14 with the New York Symphony. He graduated with highest honors from the Institute of Musical Art and Juilliard School of Music in New York.

North Park Choir Tour

The North Park College School of Music's spring activities were highlighted by the North Park College Choir's tour of five midwest states, which ended with their annual homecoming concert in Orchestra Hall May 13. Donald F. Ohlsen, dean of the School of Music, is director of this well-known ensemble. The diversified program listed songs by Gretchaninoff, Lotti, and Gallus (sung in Latin), Willan, Handel, di Lasso, De Lamarter, and Williams, Swedish folk songs, one of Grieg's songs sung in Swedish, and early American melodies.

N. Y. College of Music Presents Acts from Opera

Staged and costumed complete acts from four operas were given by the Opera Workshop of the N. Y. College of Music on May 23 and 24. Act I from Mozart's *Marriage of Figaro*, Act I from Strauss' *Fledermaus*, Act III from Moussorgsky's *Boris Godunov*, and Act II from Offenbach's *Tales of Hoffmann* were presented under stage director Albert Felmar and musical director Siegfried Landau, by an alternating cast of more than a dozen singers.

Arkansas University Has New Fine Arts Center

The music Department at the University of Arkansas is now housed in a new $1,000,000 Fine Arts Center. Here "shirtsleeves" concerts are given in connection with exhibitions of sculpture, and audiences may attend a play, a musical production, and view a gallery exhibition all in one day and under the same roof.

The Music Department of the University of Arkansas welcomed three additions to the staff this year—Mr. Kenneth Ballenger, specialist in voice and opera workshop; Mr. William Gant, pianist, comes with five year's experience at Yale University and two years study abroad; Mr. Herbert Butler has been brought to the campus to teach cello and theory.

The degree Master of Education with a Major in Music Education is being added to the list of degrees at the University.

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Robert A. Choate Elected New President of M.E.N.C.

Insistence on high performing standards is one of the basic tenets of Robert A. Choate, newly elected president of the Music Educators National Conference. Still in his early forties, Dr. Choate is himself an example of the standards he recommends. A skilled pianist, organist, and singer, with years of intensive study in each of these areas, he has been a professional church organist and minister of music almost uninterruptedly for 15 years and is a member of the American Guild of Organists. This activity was, so to speak, subordinate to his work in the teaching profession, which started in the public schools of Toledo (Iowa), and continued with posts in Polo (Ill.), Spokane (Washington) and Oakland (Calif.). Summers were spent teaching at Northwestern University, the University of California, and Stanford University.

In 1950, Choate was named chairman of the Department of Music Education, and Director of Placement at the School of Music of Northwestern University. Two years later he was chosen Dean of the Boston University College of Music, one of the most important musical posts in the country.

He is a member of many professional and learned societies, and has served as member and chairman of many significant committees and groups on the local, national, and international level. He is the author of many articles and studies, and was until his election as president of the M.E.N.C. the Chairman of the Editorial Board of the *Music Educators Journal*. A recent study, "Music in Higher Education," was published in December, 1953, by *Higher Education*, a publication of the U. S. Department of Health, Education, and Welfare.

Throughout his career he has never lost track of the importance of what is known in educational circles as "applied music" (the actual performance of music rather than the study about music, which receives too much stress in some schools and colleges).

Soft-spoken and affable, the new M.E.N.C. president uses reason, logic, persuasion, and humor to put his points across. Throughout his quiet geniality runs a hard core of insistence on the highest standards of performance and teaching. His election as head of the largest association of music teachers in the country marks a long step forward toward realization of the principle that a good music education under competent teachers is a vital part of the general educational program offered to all children in America.

New England Conservatory Offers Special Instrumental Scholarships

Harrison Keller, President of the New England Conservatory of Music, announces that several special scholarships are open to qualified students in stringed, brass, and woodwind instruments. The amounts of the scholarships will provide the entire tuition in the major instrument. This is the seventh year that such scholarships have been given by the Conservatory. Scholarships are for students entering the degree courses for the academic year 1954-1955, and will be awarded following the acceptance of the student for entrance requirements. Requests for further information are to be made before June 15, 1954, and addressed to the Dean, New England Conservatory of Music, Boston, Mass.

Berkley Music School Opens July 12

The fourth season of the Berkley opens at Bridgton Academy, North Bridgton on Long Lake, Me., July 12. Under the directorship of Harold and Marion Berkley, New York violinist and pianist, respectively, training and playing experience are offered to string players and pianists during the six-week session. The faculty also includes William Khoury, violin-viola; Dorothy Fidler, cello; Ruth Hurwitz, piano; Irwin Sonnenfield, composition; Mary Lane, chamber music forum. Chamber Music performance is under direction of the Berkley Faculty String Quartet. The Hartford String Orchestra has established a scholarship grant for a string student at the Summer School, with the first award going to Anne Krupenevich of Hartford. Through the Berkley Music Foundation, a group of music patrons affiliated with the Berkley School, other full and partial scholarships are available.

W. Va. Univ. School of Music Has Million-Dollar Building

In this magnificent new building the School of Music of West Virginia University has its first permanent home since its establishment in 1897. Constructed at a cost of over one million dollars, the building is designed to meet in the most modern way the exacting requirements of the many activities of the School. Portions of the building are air conditioned, and each room has been designed acoustically according to its function. Dr. Weldon Hart is the Director of the School of Music.

Marlboro School Announces Faculty and Schedule

The Marlboro School of Music will open its fourth session on July 12. Continuing for eight weeks, it closes Sept. 5. The Faculty includes Mr. Rudolf Serkin, Mr. Louis Moyse, and Mr. Claude Frank in the Piano Department; Mr. Herman Busch, Mrs. Blanche Moyse, Miss Karen Tuttle, and Mr. Felix Galimir in the String Department; and Messrs. Marcel and Louis Moyse in the Woodwind Department. The Music Festival will include seven Sunday afternoon concerts from July 18 to Aug. 29.

Reuter To Teach at American Conservatory Summer Session

Rudolph Reuter, noted pianist and pedagogue, member of the American Conservatory of Chicago for 24 years, lectured this season on various topics, played solo engagements, and appeared as soloist with orchestra. Mr. Reuter, an active officer of the International Society of American Musicians and former president of the Society of American Musicians, will, as in the past, conduct classes in the summer session of the American Conservatory.

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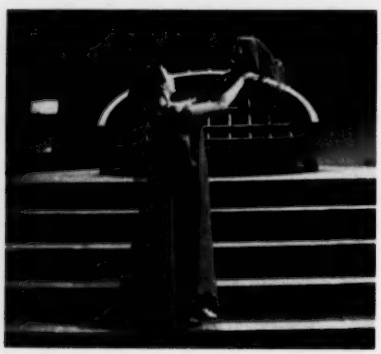
RADIO AND TV

By
DR. HENRY W. LEVINGER

Strauss' *Salome* Ends Season Of NBC-TV Opera Theatre

On May 8 the NBC-TV Opera Theatre closed its fifth season with a performance in English of Richard Strauss' *Salome*, adding new laurels to its wreath of noteworthy achievements. With a few insignificant cuts, the work was given in its entirety and in a very impressive fashion. It is difficult to imagine a more convincing and provocative interpretation of the most provocative score of our century. It is difficult also to believe that it is 50 years old. Samuel Chotzinoff (producer), Peter H. Adler (musical and artistic director), Kirk Browning (director), Mr. Polacheck and the NBC Opera Department (translators), William Molyneux (costume designer), and John Boxer (who supplied the costumes) deserve credit for an outstanding achievement.



Elaine Malbin in the title role of Salome. *". . . never violated good taste by exaggerations."*

Elaine Malbin in the title role was excellent. She sang and acted most convincingly, and never violated good taste by exaggerations. The final scene, the taxing climax of the work, was vocally and histrionically a superb achievement. The difficulties of the scene were enhanced for Miss Malbin by the fact that Jokanaan, the prophet (sung by Norman Atkins, and acted by John Cassavetes), was not sufficiently convincing in voice or action to establish the basic conflict of the work. Andrew McKinley as Herod gave a fine character study; Lorna Sidney as Herodias was also effective. The Narraboth of Davis Cunningham was beautifully sung. The episode of the five Jews was more significantly presented on TV than in legitimate stage performances (where the actors appear as a mere spot of color in the background). Focused individually by the TV camera, the entire scene gained immeasurably in dramatic importance. In smaller assignments, Carol Jones, Sal Mineo, Nathaniel Schub, Robert Holland, Howard Fried, David Williams, Sigmund Mezey, Lee Cass, William Lewis, Kalen Kermoyan, Robert Leffler, Francis Monachino, and John Johnson rendered valuable yeoman service. Carmen Gutierrez took Miss Malbin's place to dance "The Dance of the Seven Veils." The switch in person, thanks to excellent camera work, was completely unnoticed.

With these excellent points to its credit, why then did this reporter feel sometimes that, though the opera was given a most faithful production, there were still some things lacking which even less expert performances on stage provide more satisfactorily. The answer may lie in the fact that *Salome* is a Nocturne, a gigantic fresco which belongs under the blue sky of the Mediterranean night. On television, without benefit of color, the action took place in bright daylight. The nocturnal colors of the orchestra were not "echoed" in the atmosphere of the stage. As to the orchestra, Richard Strauss in his "Recollections" writes that the stage action should never be turbulent; the turbulence should be provided by the orchestra. In this performance the orchestra sounded (and technical conditions certainly necessitated this acoustical phenomenon) subdued. It played beautifully, to be sure, but it did not have the volume and passion (through nobody's fault) which is essential to revive this score in its full grandeur. H. W. L.

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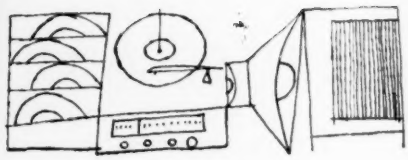


HI FI AND MUSIC

By EDWARD TATNALL CANBY

The Record Collector Goes to Market—1

HOW is one to judge records in a record shop these days? That is an increasingly perplexing question for those who buy merely occasional discs rather than the vast armfuls that the more ardent collectors can now afford to purchase. With all the talk about high fidelity a lot of us find an increasing discrepancy between the sound of records in the shop and in the home—that is, when we are able to hear the records at all prior to buying them.

The record business has now become so big that, paradoxically, many shops have speeded sales by removing all means of playing records from their premises, counting instead on a liberal policy of "exchange" to keep customers happy. In a way, this is inevitable, for with a dozen or a hundred people in a shop the old system of airtight cubicles is hopelessly unwieldy and dismally low-fidelity as well. A large-volume business can do amazing things to increase efficiency. In smaller towns where most customers are known to the management, the new exchange policy allows the buyers to take home whatever they want, paid in advance, then return for credit what is unsatisfactory. Some shops will make straight loans, on approval, to good customers. All of which speeds things up no end for all concerned.

But in some larger stores the "exchange" policy has led to the most extraordinary liberalities of interpretation that were ever condoned by a management studiously looking the other way. These stores will take any record that is roughly in whole condition in exchange for full credit on another record—whether bought from them or elsewhere. No questions asked. I have heard on several occasions of joyous collectors who, starting with a modest "capital" of legitimately bought discs, have set up a kind of perpetually circulating library for themselves, playing records for a time, then "exchanging" them for new ones at full credit! I even know one dignified practitioner of this happy device who goes so far as to demand new album covers from the record companies, in which he places his used records for the return trip to the store. He gets them, too, though I wouldn't suggest you try the same thing.

The joker in all of this, of course, is the returned record. A certain number of them are sent back to the manufacturer as defective. Not all records are perfect, and there has always been a certain reverse flow of this sort. But a huge majority of "exchanged" records, alas, have simply been sold over again. A few extra ticks and clicks, and perhaps a scratch or so, are not much to worry some people, though others swoon at the sight of a finger mark. Needless to say, the system could not have worked as it has, if the majority of customers weren't reasonably satisfied. There's a limit to suckerhood. On the other hand, I am very sure that a widening undercurrent of resentment has been spreading about during these last few years, especially from the huge number of mail order customers, removed from personal contact, who have been sold imperfect records and cannot get satisfaction through the mail, whose letters of inquiry simply remain unanswered, or are delayed unconscionably. Even the allure of a permanent 30% discount on almost all records is not enough to keep this sort of feeling in abeyance indefinitely.

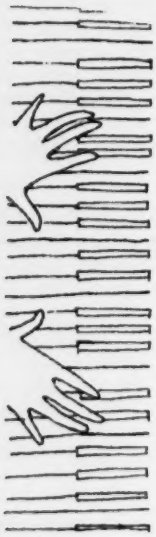
Proof that things are changing is in the beginning of a new movement towards factory-sealed records—which would eventually put a stop to the easy exchange policies and the sale of used records as new. Even a year ago the sealed record appeared to be impossible, so great was the expected impact; but this year one major new label (Angel) offers all records alternatively sealed or unsealed, and a number of smaller companies have been trying this form of packaging, while some others are experimenting with individual albums. (The new Mercury album of the complete "Nutcracker" ballet score by Tchaikovsky is a recent example.)

There isn't any doubt at all that, once the techniques of sealing are well worked out so that damage before sealing is at a minimum, sealed records will come to us with a guarantee of quality uniform enough so that we will be willing to take our unopened copy surface unseen with confidence at least in its physical integrity. But what, then, about the sound? For we can't have sealed records and sample them too. Which brings us back to the central problem. This digression will have made it clear that the problem of sampling records is very closely related to the ways in which they are sold. If there can be no exchange, except for actually defective discs, if loans on approval are also to be affected (since records once opened will no longer be new), then what are we supposed to do?

The answer would seem to be twofold. In the first place, factory-sealed records will probably never drive the unsealed disc out of our stores entirely. There will be much casual selling of opened records as new, since many a customer will still want the chance to look and listen and an easy connivance between buyer and seller will keep things generally fluid; this, after all, is a matter of supply and demand. Many records will be packaged in a compromise, as some are now, with an inner dust-proof bag folded over for airtight protection—but unsealed. They can be treated either way, at will.

Secondly, I would guess that gradually we will become converted to the demonstrator principle, so widely used in other areas. Opened records will be set aside for listening in the shop, not to be sold (unless at sale prices), and you will take with you only brand new unsealed copies of the records you buy. It's true that even a single set of demonstrators—one for each item—would now run most stores into thousands of dollars of extra expense. But in the end, it would seem inevitable that the record companies provide these as a service, in exchange for their own savings on returned "duds." After all, they now service hundreds of record reviewers and radio stations with records free or at cost. The demonstrator record would set us free again to play and to choose by ear, without the present likelihood of acquiring a brace of used discs masquerading as new.

In my next installment I will take up the matter of actual listening to records in the marketplace. There are some factors which you can judge accurately even on a poor machine; others will lead you dismally astray in the average listening booth, and a super-hi-fi system, bellowing sound at you, may prove even more misleading than a beat-up portable player when it comes to deciding what you will ilke when you get home.



UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

In coming issues announcements will be made of the winners of the 1953-54 Recording Festival.

Ellinor Carter, Guild teacher who believes in continuing study and playing, appeared as guest artist for the Portland Rossini Club and gave another program in Dexter, Maine, recently.

Every teacher will agree with Hattie May Butterfield of Fort Smith, Arkansas, and College of the Ozarks where she teaches, when she says, "Pupils come in waves—some years they are good, other years, dreadful!"

Laura Platt Brown, for many years Guild Chairman in White Plains, New York, is now a member of the Florida MTA, and recently gave her first recital in the new location.

Gertrude Noll of Nyack and New York has put on a year's project with parents that has brought good results. In the fall she observed that only pupils who had studied in the summer began practicing intelligently in the fall. She held three meetings for parents, making it possible for all to attend. A calendar of dates and plans was presented to each parent. Pupils were classified into three groups and compared with people in a boat which collapses in midstream. The talented ones swim to shore, the interested ones cling to something until rescued, and the others give up and drown. An effort was made to bring them all into the first two classes. Appeals were made to the parents to have the pianos tuned, see that fingernails were short, and take responsibility for regular practice schedules. A point system for extra accomplishment was explained. Miss Noll (who is Mrs. George Berckmuller, with a daughter of her own) says the parents are amazed at results—much better practicing, and prepared lessons.

Clarence Adler goes to Cincinnati to take part in ceremonies at the Cincinnati College of Music awarding the degree of Doctor of Music upon his former pupil, Walter Hendl, conductor of the Dallas Symphony, just sixteen years after receiving the same honor himself. Immediately after the ceremonies, Dr. Adler flies to Greensboro, North Carolina, where he will conduct a class for teachers in the Women's College of the University. The remainder of the summer he will spend in the Adirondacks, dividing his time between Deerwood Music Center at Saranac Inn, and his own home at Lake Placid.

Carl Lalioff, Guild H. S. Diploma student of Zillah Worth of Indianapolis, played at the Matinee Musicale Club and will give his own recital in June at Wilkings' Recital Hall.

Mr. and Mrs. Richard McClanahan will go to their "hide-a-way" in Southwest Harbor, Maine.

Rose and black is the color combination of the 1954 Guild Yearbook, a publication of 180 pages listing the names and addresses of Guild members, and containing 1041 pictures of special-honor students from all over the United States.

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NEW MUSIC

By J. KENNETH WILSON

Teaching Material for Piano

■ TCHAIKOVSKY: "Album For The Young," 24 easy pieces for children *à la Schumann*. Published in collaboration with Opus Records, this new edition is by Poldi Zeitlin, and is based upon the first edition supervised by the composer. The simultaneous release by Opus of this work on a long-playing record, with Miss Zeitlin as the recording artist, is intended to be an aid in the teaching of the music. The student is provided with an "artist - teacher - on - record" at home by which he may check his progress. Further releases in this series are planned.

This novel and interesting idea is not without its disadvantages, although it will certainly prove valuable in a large number of cases. There are bound to be discrepancies between the printed page and the performance on record (as is the case in several instances in this first release). Furthermore, care must be taken not to encourage a blind imitation of a personal interpretation. For instance, Miss Zeitlin's *rubati* and sometimes erratic short-phrasings are likely to be accepted as law by many students and teachers, while others may consider them rather hazardous models for imitation. Suffice it to say that each teacher will have to decide for himself the value of such a method for his individual pupils.

As for the music itself, the publishing and use for teaching of music originally written for the piano by the great masters in a simple and technically easy style cannot be too highly recommended. These short lyric pieces by Tchaikovsky should be a worthwhile addition to any teacher's repertoire. *Edward B. Marks Music Corporation, New York.* 75c.

■ PIANO FOR PLEASURE by Milo Giovanni, for the teen-age or adult beginner. An attractive album of arrangements of familiar music of gradually increasing difficulty. Musical symbols and terms are taken up systematically. The grade of difficulty advances rapidly enough to keep an adult beginner interested. The arrangements are occasionally rather unimaginative harmonically. Problems of phrasing, pedalling, and interpretation are adequately presented. *Clayton F. Summy Co.* $1.25.

■ TEEN-AGE TECHNIC by Stanford King. Rhumba rhythm, boogie, popular song style, two notes against three, a samba, and trills—all find their way into this collection of pieces of intermediate grade. Just a touch of "jive-talk" in the titles gives an added zest. Each selection has a particular technical problem to be solved, and the composition has been done by a craftsman skilled in keeping up the musical interest. *Theodore Presser Co., Bryn Mawr, Pa.* 85c.

■ PIANOTIME FAVORITES. Compiled and Arranged by Maxwell Eckstein. 18 arrangements of well-known compositions for first- or second-year students. Included are "America, the Beautiful," "East Side, West Side," "Hearts and Flowers," "Old MacDonald Had a Farm," and "To a Wild Rose." Many of the selections are songs with words included. *Carl Fischer, Inc., New York.* 75c.

Sacred Choral Music

■ THREE UNISON ANTHEMS. "Hail, gladdening light" by C. S. Lang (Op. 67), is a setting of the translation from Greek by John Keble. The vocal range is kept within the limits of both high and low voices. The middle *tranquillo* section is for sopranos alone, and at the end there is a slight amount of optional *divisi*. The words are effectively set, and the accompaniment interludes overlap the vocal line in such a way as to insure good continuity. "This is the day the Lord hath made" is suitable for Easter or general use. Words by Isaac Watts and music by Eric H. Thiman. For practical purposes this is a theme with variations, a melody repeated with differing accompaniments. The theme itself is rhythmically arresting and provides a stately atmosphere. "Hail thee, Festival Day" by C. S. Lang (Op. 68) is suitable for Harvest or general use. The words are by Bishop Fortunatus (530-609). The unison writing alternates between full chorus and men and women's voices. For proper performance a good soprano section will be necessary. *Novello & Company, Limited, London.*

■ ALLELUIA Chorus for S. A. T. B. with piano accompaniment by Ferdinand Hummel (Op. 73), arranged by Harry R. Wilson. This powerful anthem will require the resources of a large chorus for its most effective performance. The text is a poetic paraphrase by Frederick H. Martens of Psalms LCIII and XXIII. There is no division of parts except in the soprano, and the voice lines are comparatively simple. The middle section employs a soprano or tenor solo. The chorus ends with a brilliant climax on the word "alleluia." *Ricordi and Company, New York.*

(Continued from page 5)

adjust themselves). If a work of art does not speak, no commentary, however eloquent, will make it speak.

For all their historic shortcomings in their function as judges, they, *the people*, in the course of time, are and remain the Supreme Court whose verdict is final, unimpeachable, irrefutable; indeed, the butcher, the baker, the candlestickmaker; precisely the people all of whom "you cannot fool . . . all of the time"; precisely the people referred to by the Greek philosopher Longinus, roughly 2,000 years ago, when he wrote: "When *men of different ages, occupations, habits, and ideals* all agree that a verse is excellent, such unanimity of opinion secures strong and unshakable confidence in the object they admire."

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Early Baroque composer, one of the Florentine Camerata

1L 2W 3N 4Y 5S 6T 7E 8V 9X 10Y 11P 12N 13V

14N 15V 16S 17H 18B 19R 20D 21P 22S 23T

24V 25R 26I 27W 28K 29U 30G 31P 32W 33V 34A 35M

36D 37J 38C 39T 40W 41K 42A 43S 44Q 45B 46Y 47X 48P

49F 50E 51V 52Q 53C 54G 55L 56X 57H 58Y 59M 60F 61X 62W

63U 64Z 65S 66V 67E 68K 69C 70J 71Q 72U 73W 74L 75F

76Z 77A 78H 79D 80N 81V 82K 83X 84Z 85N 86D 87J 88Q

89U 90F 91C 92W 93Y 94J 95Z 96M 97D 98K 99N 100Y 101U

102C 103S 104J 105Y 106G 107E 108W 109Q 110A 111N 112K

113A 114C 115S 116G 117Y 118M 119K 120W

121Z 122M 123Q 124F 125B 126X 127F 128X 129E 130B 131E 132U

133B 134G 135D 136L 137A 138V 139D

140S 141W 142Q 143J 144G 145P 146B 147V 148L

149D 150V 151T 152Y 153A 154X 155Q 156K 157U 158Z 159Q

160W 161D 162H 163K 164V 165R 166Y 167L 168Y 169W

170U 171M 172N 173B 174X 175V 176Z 177X

178E 179M 180R 181T 182H 183D 184X 185W 186B 187V

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the July issue.

SOLUTION TO MUSICAL ACROSTIC No. 4

WORDS

A.	Juke	G.	Reynard	N.	Muffled	U.	Nathaniel Dett
B.	Twang	H.	Dowland	P.	Enough Rope	V.	Matter
C.	Hymnology	J.	Oedipus Tyrannus	Q.	Rheinberger	W.	Untune
D.	Orate	K.	Unfettered	R.	Iota	X.	Symphony of Psalms
E.	Washington Post	L.	Razor	S.	Columbus	Y.	Ives
F.	A tree	M.	Attent	T.	Attar	Z.	Cibber

A. J. T. Howard — *Our American Music*

Many legends have grown around Stephen Foster, many of them (unjust and) untrue. Unfortunately, they are still being perpetuated by motion pictures, radio programs, and by magazine writers who do not take the trouble to learn facts.

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CHORUS AND ORCHESTRA:

"The Canticle of the Sun"—Pulitzer Prize—1946 (H. W. Gray)

CHORUS AND ORGAN:

"Forsaken of Man"—Lenten Cantata (H. W. Gray)
"Christ Reborn"—Christmas Cantata (H. W. Gray)

ORGAN:

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